The Fan Magazine for Golden Age and Silver Age Collectors

COMIC BOOK MARKETPLACE

No. 17
Sept. 1992

When *The Bat* Flew Alone...

The Bat-Man Before Robin
By Rob Hughes

PLUS

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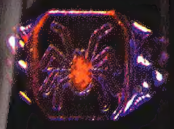
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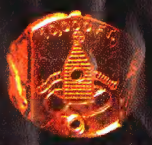
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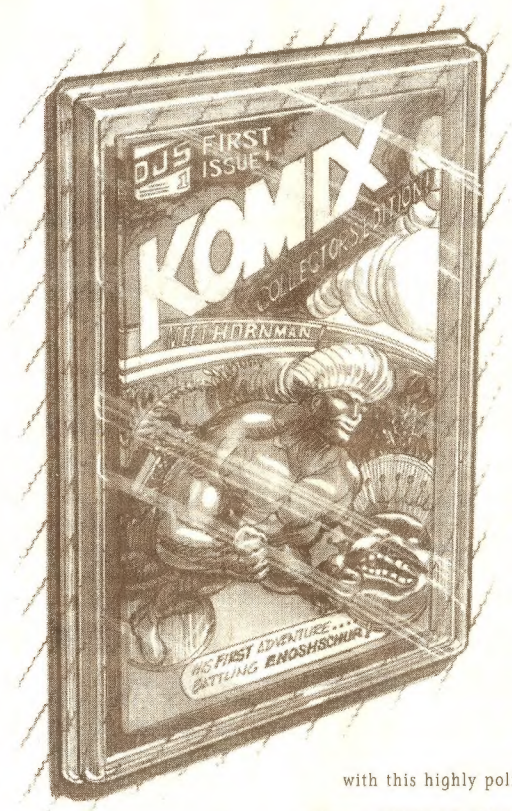

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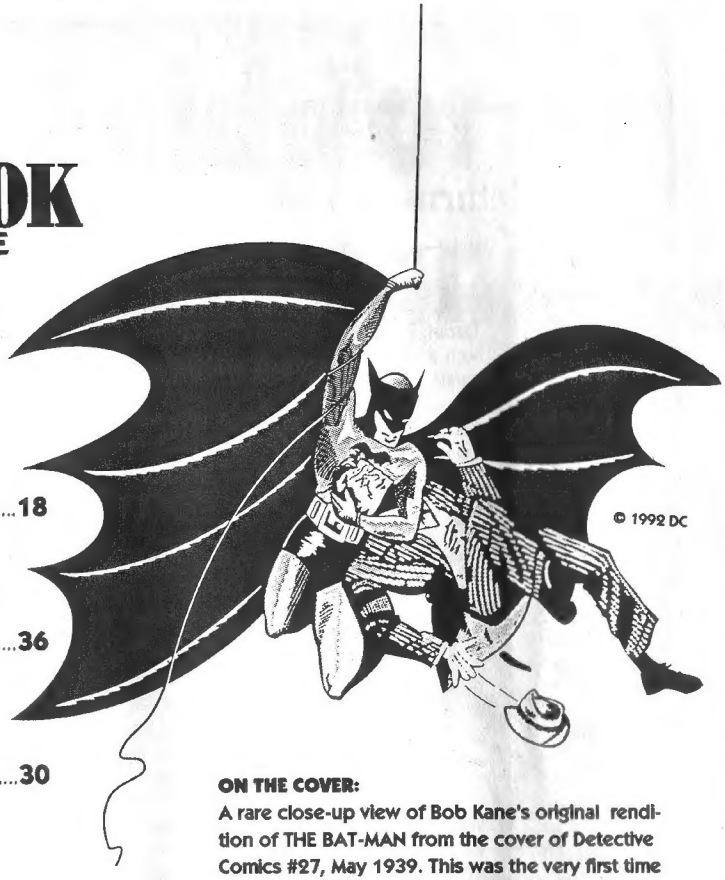
COMIC BOOK MARKETPLACE

Issue #17, September 1992



ON THE COVER:
A rare close-up view of Bob Kane's original rendition of THE BAT-MAN from the cover of Detective Comics #27, May 1939. This was the very first time anyone saw the Dark Knight in color. Note the tremendous angular strength and conservation of pen strokes that is so representative of Bob Kane's early style. © 1992 DC

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Issue Number 17, September 1992

Batman Returns... Again and again and again

Those "kids" born early enough to have purchased Batman's debut right off the stands witnessed the birth of an icon few fictional characters in modern literature can equal. Like Tom Sawyer and Tarzan, Superman and Sherlock Holmes, the legacy of The Batman has been a cultural phenomenon for more than half a century. Although I started my relationship with comic books reading *Showcase* Flash, it didn't take long to notice that some of DC's characters (including Superman and Wonder Woman) were apparently so important that they were featured in several comic titles. So by 1957-58, *Detective, Batman,* and *World's Finest* were added to my reading diet. The Batman of that era had an endless number of gimmicks sure to please any pre pubescent boy of the late '50s. Gadgets and Science Fiction were constant themes, which helped make the often predictable stories more palatable. I thought the Batman I knew and loved would just keep going on and on, forever. Little did I know!

Then, in 1964, the world underwent an amazing transformation and Batman radically changed. I was shocked... yet excited. On the one hand, the dependable formula plots and weird transformations rampant in *Batman* and *Detective* could some how be depended upon, almost like a best friend. On the other hand, my own impending teenage maturity, the increasing population of DC's Silver Age universe, and even the heavy competition from a "Marvelous" publisher across town... so many factors seemed to demand more from the Dynamic Duo. We wanted more detailed and realistic artwork. More intricate and sophisticated story lines. We wanted, well, literature for god's sake! So DC delivered. It was called the "NEW LOOK" Batman, and boy howdy... what a change!

We knew something was up in *Detective* #326 when they announced that the Martian Manhunter was moving to *House Of Mystery.* Then, just thirty days later, the Bat guano hit the Bat fan! *Detective* #327 (note the last two digits) with its brand new logo, brand new artist, brand new back-up feature, and its brand new Batman and Robin, stared up at me from the newsstand. I stared back, incredulous, heart pounding, trying to visually take it all in. The art was truly beautiful, but what about the story?

After the short trek home and an intensive read, I sat back and digested, and then murmured out loud "that was good". What I didn't know at the time was that a storm of controversy was brewing in fandom. DC was about to be deluged with letters, about half of which said they felt as I did, half of which said they really hated (and I mean REALLY HATED) the change. That brouhaha didn't die down for a very long time, especially in the letter columns. It seems evolution can be painful as well as beneficial.

I'm sure being there in '64 does not compare with being there in '39, yet somehow I view the "New Look" evolution of Batman as one of the reasons he is still an icon. If a character doesn't change, adapt, evolve, refresh itself every so often, rather like the dinosaur, it disappears. Batman is still here. If one looks at the entire history of Batman, one can't ignore the obvious; there are actually many different Batmans, reflecting different time periods, editors, writers, artists, and, most of all, different audiences. From *Tec* 27, through "the new look", past the Dark Knight, right on up to *Batman Returns;* all are part of the on-going legend.

As I look at my 5 year old son, I wonder ...which future Batman will become his childhood companion? I wonder if he'll think that his Batman will just keep going on forever? I envy him the adventure... Gary M. Carter

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One "ashcan" comic was rushed to the copyright office in Washington DC to register the title and logo art. Another was placed in the publisher's files. Often extra "ashcans" were made and given to editors and other employees as souvenirs. Sometimes these rarities surface in today's comics collector marketplace.

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128, 129 both NM..... ea 35.00
130 (harder to get than other comparable numbers) NM..... 40.00
132, 133 both NM..... ea 35.00
134 (intro: High Evolutionary - watch out for this one!!) NM... ..... 50.00
162, 168, 169 (Galactus issues) all NM..... ea 35.00
183, 187, 189 all NM....ea 10.00
193 (Surfer) NM..... 35.00

X-MEN
1 Fine..... 675.00
2 Fine..... 215.00
12 (origin Prof. X) NM 150.00
19 (1st Mimic) NM..... 65.00
20 NM..... 60.00
22, 24, 25, 26 all NM ...ea 50.00
32, 36, 37 all NM..... ea 35.00
42, 43, 45, 47, 48 all NM ..... ea 27.50
49 (Steranko) NM..... 35.00
50 (Steranko) NM..... 40.00
58 (1st Havok) NM..... 40.00
59-63, 65 (Adams art) all NM ..... ea 40.00
64 (1st Sunfire) NM 35.00
67 NM..... 25.00
70, 72 both NM..... ea 20.00

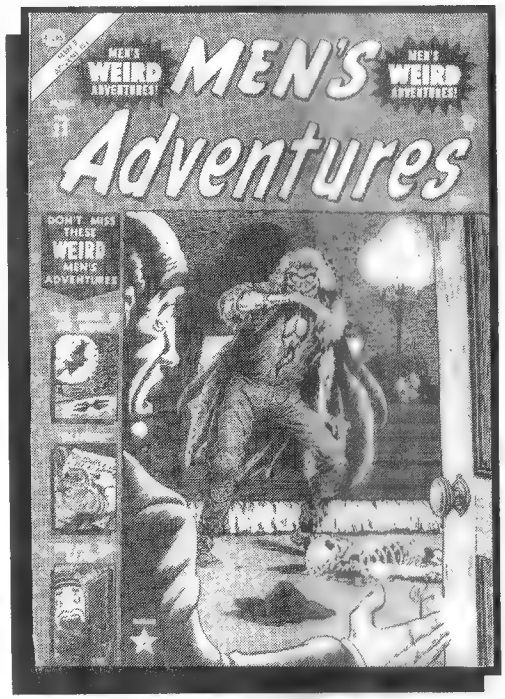
The 'Weirdest' Atlas Fantasy Title

In early 1953 Atlas was riding the crest of a comic book wave that had the whole nation whipped into a four-color frenzy. Children, teenagers and mostly adults, all together devoured millions of comics every single day. Atlas fed the hunger, playing to the crowd with vast offerings in all the hot genres... western, war, romance, crime... and capping it all with a dozen of the best fantasy mags ever published, from *Adventures Into Terror* through *Uncanny Tales*. At this point fantasy was such a sure seller that Atlas took their old war workhorse, *Men's Adventures*, and added the subtitle of "Weird Adventures", then filled it with the same sort of stories found in the big twelve.

The first issue to feature these weird adventures (and at this stage the "Men's" was somewhat gratuitous) was #21 (May 1953). Bill Everett's cover for "The Eye of Maru" is spectacular to say the least. And the Maru tale inside is a good, if predictable, parable of ancient magic versus modern greed. Joe Sinnott did the drawing on this one, in a solid style well suited to storytelling. Also included are a long ho-hum anti-commie yarn, a three-page flying saucer parody, and a little lesson in criminal psychology called "He Makes Me Kill'. The book wraps up with a strong five-page robot story which helps make this first fantasy issue a winner.

#22 (June 1953) also displays Everett's talent for cover art. On the story side, the opener, "Deadline", by Stan Lee and John Romita, is a neat blend of suspense and irony and stern morality as a powerful newsspaper publisher spins a web of spite and petty vengeance but ends up snaring himself. The second story, "Beware of the Chair", is one of those "death row" tales that Atlas told so adeptly. This is an eerie "Owl Creek Bridge" variant which should have been prefaced with a "fasten your seat belt" sign. Sinnott's art also helps keep these five pages locked in overdrive. This gem is followed by a most misbegotten mixture of witchcraft and time travel, but the issue regains its balance in the final offering where an alien plays "genie" to a greedy human who (of course) traps himself in the end.

#23 (Sept. 1953) has yet another Everett cover: a "meltdown" that doesn't relate to any of the stories inside. This is one of those perfect issues containing five right-on stories, each one illustrated by a cracker-jack artist. The first weirdie takes us to the jungle where some nasty and unwise soul stands off against a horde of army ants. Howie Post's pictures well capture the grim fascination of this doomed venture. Next Mort Lawrence serves up some gruesome goings on in a graveyard. Thirdly Reed Crandall, of Blackhawk and EC fame, lends his talents to a tale of a witch's curse and the retribution it wreaks upon the ship and crew that cast her overboard. Then "The Wrong Body" is the delicious story of a mob hit man who gets cold feet but can't escape his fate... the law of



MEN'S ADVENTURES #22 (JUNE 1953)
©ATLAS
This ghoulish tableau contains several Everett trademarks: a fiend, a horrified observer, and very tattered clothing.

MEN'S ADVENTURES #23 (JUNE 1953), ABOVE: Here is a vignette of transformation complete in itself. Another great Everett five-pager adorns Journey Into Unknown Worlds #11- with a midnight metamorphosis...

©ATLAS

kill or be killed. Myron Fass does the graphics here as the hunter, quite literally, becomes the hunted. Lastly "The Thief" is an all-time Atlas classic. This one deals with the unlucky owners of the "coin of Judas", one of the pieces of silver that Iscariot received for betraying Jesus. First the deadly disc brings wealth and success, but then... Atlas is renowned for "twist" endings, but seldom does the twist pack a wallop like this. And in addition, the art (maybe just inks but soooo distinctively) is by Matt Fox, a master of overbearing intensity. All in all this is a brilliant comic book.

Issues #24 and #25 were more in the he-man vein (although #25 does have a nice shrunken head cover and story) more like what you'd expect from a mag titled *Men's Adventures*. In #26 they returned to the fantasy format for one last time in an OK ish containing an impressive Gene Colan depiction of murder on the moon and Robert Q. Sale's lurid rendering of man becoming beast, "Gorilla Man". #27 was the first of two superhero issues reviving Marvel's three biggest Golden Age stars, the Human Torch, Submariner, and Captain America. #28 (July 1954) was the last issue- the shadow of the coming comics code was already casting a pall over the industry, and at the end of 1954 the boom years ground to a halt.

MEN'S ADVENTURES #21 (MAY 1953) RIGHT: Aficionados may want to compare this cover to that of Adventures Into Terror #20 (June '53) which has a very similar scene rendered by Joe Maneely.

©ATLAS

But the four issues featuring weird adventures mark a moment well worth remembering, when the genres were in full swing and fantasy was king. And Atlas was by far the top producer in this realm... pursuing and sometimes (as the #23 shows) achieving that awesome goal: good stories and good art. ■

NEXT MONTH -

THE WIZARD OF WEIRD-WORDS... WOLVERTON

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I am familier with the construction of 19th & 20th century papers and have worked extensively on the most valuable Golden & Silver Age books from ACTION # 1 to AMAZING FANTASY # 15. I've also done extencive work on Movie Lobby Cards and One Sheets as well as various types of original art.

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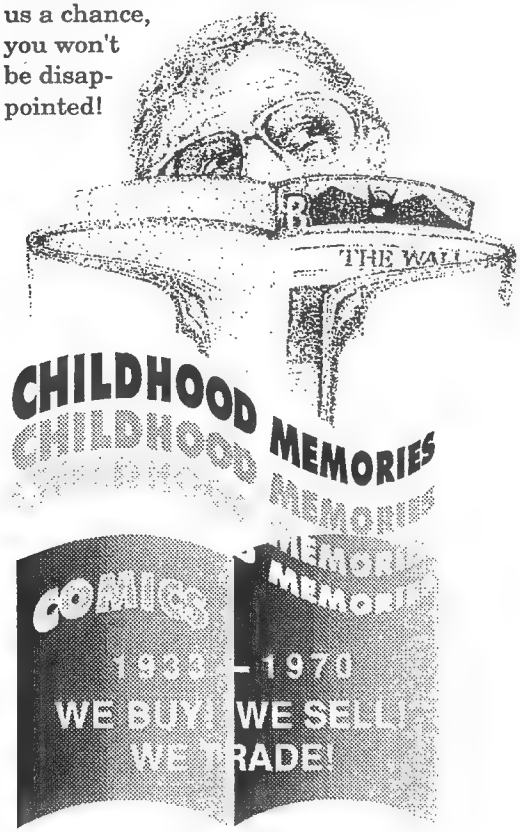

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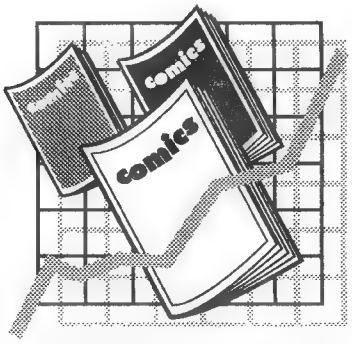
Rob & Tim's "Excellent" Market Report



by Rob Hughes & Tim Riley

Greetings, fellow "Marketplace Marketeers". It's that time again. A bit of good news coming "down the pipe" is that the economy seems to be improving somewhat. With the San Diego Con upon us, there is still excellent potential for a landmark sales year (I'm keeping my fingers and toes crossed). The bad news is that some areas of the Silver Age market are down, while prices continue to increase, especially for decent shape key issues. This has got to be a little discouraging to the average Silver Age buyer. But take heart Silver fans, there are still plenty of canny investments out there that won't send you to the poorhouse. And for those who just want the comics to read, there appears to be an ample supply of low to mid grade material from coast to coast at bargain (and I do mean really bargain) prices! Now on to the specifics...

POST SILVER AGE:

Collectors everywhere are buying into the '70s Marvel craze, and who can blame them. A great majority of these books are very affordable, even in high grade. My instincts tell me to keep the eyes peeled and the pocketbook handy, ready to scoop up some of these high grade keys before price and availability start to effect the market. Here are some suggestions: *Black Panther* #1 $5 to $10, *Black Goliath* #1 $5, *Marvel Premier* #1 $25, *Warlock* #1 $25, *Amazing Spider-Man* #100, 101, 102, 121, 122, *Doctor Strange* #1 2nd series $35, *Fantastic Four* #100 $50, *Tomb Of Dracula* #1 (Hot) $45, *Hero For Hire* #1 (seems hot) $35, *Invaders* #1 $10, *Werewolf by Night* #1 & 32, *Thor* #180, 181, 193, *Defenders* #1 $50, *Fear* #20, *Howard the Duck* #1 (yes, believe it or not, Howard is being asked for again), *X-Men* #94.

'70s D.C. are also on the upswing. Here are a few: *All-Star Western* #10 & 11 (first Jonah Hex) *Demon* #1 *Forever People* #1, *New Gods* #1, *Green Lantern* #s 76-87, *Justice League* #94, (Sandman origin, Adams art) *Phantom Stranger* #1, *The Shadow* #1, *Showcase* #83, 84, & 94, *House Of Secrets* #92 (super Hot) *Swamp Thing* #s 1-10.

SILVER AGE:

Spider-Man!! The demand for the old webhead is at an all time high, especially runs of the Ditko classics! The Ditko issues are going for double/triple guide and even more in some cases. For most of the free world, *Showcase* and *Spider-Man* seem to be the runs that make the Jones's jealous. *Tales To Astonish* #27 has disappeared from most want lists, and I can't understand why. This book is literally impossible to find in anything over Fine, yet no one seems to request it much in any grade. Let me tell you... soon, very soon, I predict people will "get religion" about this book and it will once again rise from the proverbial ashes. It is one of the few books that is collected by both Marvel hero AND Marvel pre-hero fans. And with the explosion of interest in pre-hero of late, *TTA* #27 is nothing short of a sure bet! To tell you the truth, some of the Marvel Silver keys have slowed. Of note are *Journey Into Mystery* #83, *X-Men* #1-10, *Avengers* #s 1 & 4, to name a few.

D.C. Silvers continue to burn up the Silver market. I for one was predicting the D.C. Silver takeover five or six years ago while many laughed at the idea, well almost everyone has "seen the handwriting", and they're not laughing now! As a matter of fact they're crying because high grade D.C.'s are nowhere to be found. Rob and I recently located a *Brave And The Bold* #28 in NM-. It lasted only two days before being snatched up, and that's the way it's been for all D.C. keys at this writing. Look for this trend to continue for awhile.

Tales To Astonish #27 is one of the few books that is collected by BOTH Marvel hero AND pre-hero fans...

PRE SILVER

This era of comics is full of possibilites and seems to be the latest collecting trend these days. Topping the list (and it's no secret) is pre-hero Marvels (all of 'em) and '50s horror comics in general. If you want to save big $$$, then act on this soon or lose out on still affordable pre-hero *Strange Tales*, *Tales To Astonish*, *Tales Of Suspense*, *Journey Into Mystery*, and limited fantasy titles including *Amazing Adventures* and

Amazing Adult Fantasy. For all these titles (1) issues are generally tough to find at all, and especially hard to find in any grade above Fine, (2) are presently in high demand all across the country, and (3) most still guide at rather low prices. Some collectors at west coast conventions scour every dealer for these and usually buy everything they can find. These books have really arrived!

Horror comics from the early fifties are really making a comeback. E.C.'s are leading the pack, *Shock Suspense Stories* #21 is the book to get at about $2090 for a NM. Harvey, Fox, Star horror titles and L.B. Cole covers are all asked for.

Ditko! Ditko! Ditko! Steve Ditko books (especially covers) are truly pure gold and sell well in all grades! Many of his beautiful Charlton masterpieces are going for way over guide. And if you can find anything in VF or better, better grab it quick!

GOLDEN AGE

Not much to report this time out, it's still mainly a DC and Timely show all the way. War covers featuring axis characters from WWII are very popular in high grade unrestored condition. Batman! Boy... the Caped Crusader is really in demand (big surprise huh?) just like Silver Age Spider-Man.

A new trend seems to be collecting lesser Golden Age titles that don't cost your life savings. Qualities, Fiction House, some Centaurs, *Hangman, Blond Phantom, Phantom Lady, Blackhawk, Black Terror, Spirit,* and other non DC and non Timely titles are doing quite well.

Well, Marketeer Maniacs, that's all the space for this month. So until next time, good luck and peace. –Tim Riley

The Bat is back! With the release of Batman Returns, 0'l pointy ears is once again enjoying a strong surge throughout the comic book marketplace. Comics, posters, toys, T-shirts, movie memorabilia, etc. are being abundantly produced for the bat-hungry public at large. Not only that, but there has been a tremendous amount of activity this year on *Detective Comics* #27, with record prices being set. Bob Kane originals are also becoming very sought after.

Lois Lane #70 & #71 (1st & 2nd S.A. app. of Cat-Woman) are still in very high demand, bring up to 2x-3x guide for nice copies. However, *Batman* #155 (1st S.A. Penguin), is much less requested. Perhaps collectors around the world prefer those long legs and shapely curves over the tubby master of umbrellas.

The only other super hero who can stay up with "Bat's" popularity is Spider-Man. And the web-slinger is 30 years old this year. Many requests for *Amazing Spider-Man* #l (usually in high grade). Look to pay at least $3,000-$3,500 (if you're fortunate enough) for a VF. On the flip side, *Amaz.ing Fantasy* #15 is quite cold. Maybe because people don't like that brown ink around the top of the book. Who knows? Perhaps The Shadow does, but I don't. In any case **Spideys #1-100** are selling briskly, in all grades.

One of the most highly demanded books is **Brave & Bold #28** (1st Justice League). This issue is hot, Hot, HOT! On fire and molten. Be careful handling one because you could receive 3rd degree burns here. It zooms in and out of my stock like a blazing comet on its way to yet another collection, never to be heard of or seen again. Dr. Tim located a nice copy and it didn't last long. Now for a few "Bat-gems" –

Detective #40 (6/40): Origin and 1st app. of Clayface. Many of you may be thinking, "Big whoopee Rob, a character that very few know anything about and a quite expensive book at that ($2400 NM-94)." This may be true, however Det #40 was originally intended to be the 1st cover app. of that grinning gargoyle, The Joker (who some say is the most famous and widely recognized villain in the world). Because of editorial changes, the Joker on the cover was re-colored brown in the hopes we would think it was Clayface to accompany the story inside. But we weren't fooled, were we?

A fantastic Kane/Robinson cover, depicting Robin clinging desperately for his life to a rooftop flagpole as the Joker (re-colored) frantically chops away at the Boy Wonder's life support. But, have no fear, Batman arrives just in the nick of time to save his young partner.

There is an on going debate among comic book historians as to whether this is indeed the Joker or Clayface. But before you decide, take these facts into consideration: The character in question does not have the famous white skin and purple outfit, nor is the Joker found anywhere within the pages of *Tec* #40. However, the same cover scene (reverse angle) can be found in *Batman* #l (splash page of the 2nd Joker story). Also, take a close look at this mysterious villain with the axe. Ignoring the color, the same 3-piece suit the Clown Prince of Crime dons in *Bat* #1. Only the color is different. *Bat* #1 was created entirely from the inventory of *Detective Comics*. The evidence seems overwhelming. But, hey, check it out for yourself.

Batman #92 (6/55): 1st app. of Ace, The Bat-Hound. Great blue cover with Ace racing ahead of the dynamic duo in heed to the Bat-Signal, ready for action. Guides at $240 in NM. Good luck finding one in this grade. With Krypto's (Superdog) 1st app. in *Adventure* #210 at $1250 (NM), Ace's debut has a bit of room to grow.

Detective #267 (5/59): Origin and 1st app. Batmite. $100 in NM. Very tough to find in FN or better. Watch the gap close between this book and *Bat* #92. And check out the cover of *Batman* #133; Batmite riding Bat-Hound, and this is his 1st appearance in *Batman* ($70 in NM).

Batman #189 1st S.A. appearance of The Scarecrow. $15 in NM and a steal. His origin and 1st app. in *World's Finest* #3 is at $1300 in NM.

Detective #327 (5/64):1st new look Batman; debut of the famous yellow oval around the chest Bat-symbol. Presently at $35 in NM and rapidly becoming sought after. Drop the 3 from the issue number and what number are you left with?!! New Batman, new beginning, and an alltime baby boomer favorite.

The Untold Legend of The Batman #1-#3 (7-9/80): If you have not purchased this trilogy, take a look! Script and art complement each other perfectly. New facts and insights that help bring this laconic warrior's past to light as well as up-date information on Robin's, Commissioner Gordon's, and Alfred's origin. These three issues are a must for any and all Batman fans and are classics all by themselves. Jim Aparo's Batman rivals Adam's and the story line is one of the best I have ever read on the character. The whole set can be had for around $10.

That's it for this issue, I sincerely hope all of you in CBM land are having a happy and safe summer in 1992, and have a great San Diego Comic Con as well. Until next time... Happy Hunting! –Rob Hughes ■

SILVER AGE COMIC ART WANTED

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AL WILLIAMSON
FRANK FRAZETTA
REED CRANDALL
ALEX TOTH
RICH CORBEN
BOB KANE
SHEL MOLDOFF
DICK SPRANG
RUSS HEATH
MIKE SEKOWSKY
MURPHY ANDERSON
JOHNNY ROMITA
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SILVER AGE MARVELS

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REFERENCE: J. KEITH CONTARINO
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AMAZING SPIDER-MAN
4 Fine $225.00
w/subscription crease, o/w VF. Clean, bright & very attractive w/deep, dark cover colors as well as creamy to off-white pages. Strong spine. Nice staples. Back & inside covers are clean & unsoiled.

AMAZING SPIDER-MAN
9 Very Fine $350.00
Beautiful book! A dark, vivid and lustrous cover illuminated by Electro's bright, incandescent lightening bolts. Quite glossy & colorful as well as clean & unsoiled. Attractive back cover. Nice corners. Creamy to off-white pages. Very minor spine wear.

AMAZING SPIDER-MAN
#16 Very Fine $135.00
w/a light, faded store stamp, f.c. Clean & bright off-white cover -- very pretty book! Strong spine w/nice staples. Clean, attractive back cover. Nice off-white pages. Flat, smooth and glossy book.

AMAZING SPIDER-MAN
#31 Very Fine+ $ 64.00
Brilliant, vivid and bright red cover, which is smooth & glossy. Clean, off-white back cover. Nice, strong spine, but does have small chip at btm. corner, which brings book down from NM to VF+. Beautiful eye appeal!

AMAZING SPIDER-MAN
7 Fine/Very Fine $175.00
w/light stamp on logo. Pretty book! Clean, flat & glossy with deep, dark cover colors. Has some color flakes. Pages creamy to off-white. Clean back cover. Nice eye appeal on a solid medium grade book.

AMAZING SPIDER-MAN
#14 Very Fine $650.00
Clean, flat, bright & glossy. Pages creamy to off-white. Strong spine w/silver staples. Sharp corners & edges. No Marvel Chipping. Back & inside covers are off-white & clean. No stamp, no arrival date, & no soiling. A solid high grade key.

AMAZING SPIDER-MAN
#22 Very Fine $100.00
Pretty book w/nice interior pages. Back cover clean and off-white. Minor wear at right edge of f.c. Tiny indention (chip). Strong spine. Sharp corners. Bright, glossy book.

AMAZING SPIDER-MAN
#40 Very Fine $100.00
I bought this pretty, high grade book for $65, so I can pass it on for sale at right around Guide for $100. Clean, bright & colorful. Flat book w/a nice spine. Minor wear at btm. edge. Attractive back cover. Nice pages. Excellent eye appeal.

AN IMPORTANT NOTE TO FELLOW COLLECTORS:

Hello, my name is Craig Rader. During my last several years as a collector, I have continually focused upon the area of grading and condition in my comic collecting endeavors. On an almost daily basis, I have worked and practiced to refine my ability at grading books. Despite others' perceptions of me as being extremely strict and rigid in my grading, I will never compromise my personal standards in evaluating a book. Grading books just for fun in the privacy of one's home is one thing, but grading them with the intent of selling them to fellow collectors is an ethical responsibility of paramount importance in our hobby. I am

SILVER AGE MARVELS

CONAN THE BARBARIAN (1970)
1 Very Fine $110.00
Stunning book w/exceptional eye appeal. Flat, clean & glossy w/vivid cover colors. Excellent spine, firm & supple. Pages generally off-white, some have chipping at tip of corner.

FANTASTIC FOUR
20 Very Fine $120.00
Pages creamy to off-white. Very nice spine & staples. Book is flat & glossy w/rich colors. Clean back cover. A small, unobtrusive tear, top edge f.c. A very attractive high grade book.

FANTASTIC FOUR
#42 Very Fine/Near Mint $ 35.00
Absolutely beautiful w/deep, dark & bright cover colors. Clean & flat w/sharp corners and edges. Excellent spine. Very smooth & glossy. A strikingly vivid and lustrous book illuminated by its own unique beauty. No hyperbole needed!

FANTASTIC FOUR
#55 Very Fine $ 40.00
Almost supernatural in its beauty and excellent structure, this high grade classic leaves one w/a haunted yet pleasantly nostalgic afterglow upon initial viewing. Clean, flat & glossy w/dark, rich cover colors as well as nice interior pages. Minor wear.

MARVEL SUPER-HEROES (1968)
#14 Very Fine $ 50.00
w/small chip. Excellent eye appeal; colorful & bright. Strong spine. Pages creamy to off-white. Nice back cover. Non-reprint Spider-Man story; great Golden Age reprints.

DAREDEVIL
3 Very Fine $132.00
Creamy to off-white pages. Nice spine and staples. Clean, flat & very attractive w/a smooth, glossy cover. Nice, clean back cover, has a minor tear at top edge. A lightly pencilled in "6" near logo on front.

FANTASTIC FOUR
#27 Very Fine- $ 63.00
Beautiful, bright and vivid cover colors! An almost glowing "sunburnt" orange front cover. Minor spine wear. Nice attractive back cover. Inside cover has light tanning at edge.

FANTASTIC FOUR
#46 Very Fine+ $ 30.00
Another beauty! This book is one heart attack away from being VF/NM. Structurally excellent & aesthetically pleasing w/a flat, clean and glossy cover. Great spine. Sharp edges & corners. Back cover has arrival date in ink.

X-MEN
7 Very Fine+ $ 95.00
Exceptionally beautiful book! Glossy, bright, flat & clean without tanning or yellowing. Firm & supple book. Excellent spine. Very nice white to off-white pages. Back cover has a small, faded stamp and a very light 1/2" crease at top edge.

SUB-MARINER (1968)
1 Very Fine+ $ 95.00
Quite beautiful. Sharp, clean, flat & glossy. Strong spine w/a firm, tight cover. Nice staples. Off-white pages. Back cover clean & bright. Lightly creased at top left corner, approx. 1".

philosophically aligned with *Overstreet* standards. I love an accurately graded Fine+. I think an accurately graded VF is a beautiful thing. Also, better to downgrade a book than to risk overgrading it. As I now turn to sell my books to others, I will continually strive to be collector-oriented as well as customer-oriented. I will treat you as I would like to be treated as a collector. Order with confidence. Finally, I'll be in San Diego for the Comic Con the week of August 10th. Kindly (or unkindly if you must) leave any messages on my answering machine during that time. Want lists welcome.

Dedication

To my father Bob, and close friend Vern. The two most important men in my life.

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THE BAT-MAN
Before Robin

By Rob Hughes *© 1991, 1992 All Rights Reserved*

Before Robin. Before the Bat-Mobile, the Bat-Cave and Gotham City. Even before the debut of such arch-foes as The Joker, The Penguin, Cat-Woman, Two-Face and a innumerable legion of other Bat-Baddies that would plague the shadow-warrior for over five decades... There was Police Commissioner Gordon and there was... **THE "BAT-MAN!"**

"THE 'BAT-MAN', a mysterious and adventurous figure, fighting for righteousness and apprehending the wrong doer, in his lone battle against the evil forces of society... His identity remains unknown." Thus was the very first description ever printed of the Dark Avenger which appeared in the splash panel of the first page of **Detective Comics #27: May, 1939.** He appeared suddenly and magnificently by swooping down from the heavens and across rooftops (his rope and grappling hook must have been anchored to a nearby cloud) to bring swift justice to a gangster in a green pinstripe suit. **Let criminals everywhere mourn, The Bat-Man had been born! (Figure #1)**

The early, pre-Robin **(Detective #27-#37 & 1 story in Bat-Man #1)** adventures of The Bat-Man were dark, grim and quite violent. He waged an all out war against crime, and was not interested in taking prisoners, rehabilitation or giving these law-breakers a second chance. He was judge jury and executioner all in one, meting out frightful retribution to all wrong-doers that were unfortunate enough to cross his path. Whatever the method was... sending a few thugs off rooftops to tumble to their doom via a barrage of berserk punches and kicks, breaking their neck with a fatally powerful kick, or just simply firing a few rounds into them with his .45 automatic... it made no difference (yes, in early issues of Detective, The Bat-Man used a gun and shot criminals dead). As long as it eliminated the filth in a reliable and effective manner. He became the true Nocturnal Nightmare to the Underworld. In his **History of Comics; Volume #1, Jim Steranko** described The Bat-Man as, "a dark, shadowy loner working outside the law, outside the public eye ruthlessly stalking his prey through rain-slick alleyways."

The whole mystique of The Bat-Man was that of the mysterious avenger of the night that struck unspeakable terror into the heart of the Underworld and the Police Force

alike. In fact, Commissioner Gordon and his department tried repeatedly to bring this urban hunter in, but to no avail. Time and time again he would stalk and capture the top criminal masterminds that had baffled the police, only to melt back into the shadows that seem to have spawned him. His name was mentioned only in whispers and in the strictest confidence. No one on either side of the law knew what to make of him, and that's the way he liked it. The Bat-Man became the enigmatic shadow which mantled and protected the city by night by preying on the vermin and criminal vampires that had sucked his city dry of goodness and decency.

The element that added the final extraordinary ingredient to the whole persona of The Bat-Man was his striking appearance... well, we will get to that shortly.

What is to follow is an exciting, in-depth and detailed journey into each of The Bat-Man's pre-Robin adventures. How this lone warrior progressed and developed through the first year of his creation by writer **Bill Finger** and artist **Bob Kane.** Finally, a rarity number will be attached to each issue following the description and insights of each book. The purpose of the number is to give the reader an idea of the scarcity of these early Detective's; Basically how difficult they are to find in any grade. This number is based on a scale of **1: extremely common,** to **10: almost non-existent.** The information was gathered from the collective efforts and experience of some of the most seasoned, well respected and note-worthy comic book and collectable experts throughout the United States. Very special thanks to **Gary M. Carter** of Coronado, CA; **John Fairless** of Texarkana, TX; **Tom French** of San Diego, CA; **Jim Payette** of Bethlehem, NH; **Dr. Tim Riley** of Santa Monica, CA; **John Verzyl** of Alhambra, CA; **Mark Wilson** of Castle Rock, WA; and **Harley Yee** of Detroit, MI. Your time, help and advice is greatly appreciated.

And now, let's embark upon our quest. Onto the dimly moon-lit rooftops. Through the cold, dark and fog-laden alleyways. To the very roots and heart of his inception. **To the very beginning...**

DETECTIVE #27 (May, 1939)

"The Case of the Chemical Syndicate." The landmark issue which introduced to the world **POLICE COMMISSIONER GORDON** and one of the most significant and famous fictional characters of all time, **THE "BAT-MAN!"** He appeared like a huge gargoyle mounted on a rooftop silhouetted against the full moon. (splash panel) This is the first of only two issues in which creator-artist Bob Kane would formally sign his name **Rob't Kane.**

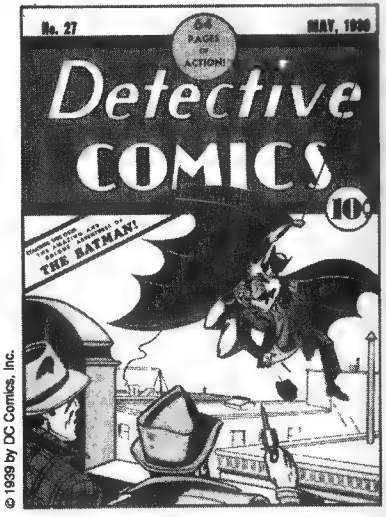

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Figure #1: Detective #27, 1st app. of Commissioner Gordon and THE BAT-MAN. Cover Art by Bob Kane.

Panel 2, of page 3 would mark the very first that the public would actually see The Bat-Man in the pages of a comic book (not including the cover). Here he was, in his full glory and luster. A black (with blue high lights) cape that mimicked a huge pair of bat-wings when it flared out. The black cowl with the small bat-ears that seemed to protrude

...AS THE TWO MEN LEER OVER THEIR CONQUEST, THEY DO NOT NOTICE A THIRD MENACING FIGURE STANDING BEHIND THEM... IT IS THE 'BAT-MAN!'
THE BAT-MAN !!!

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Figure #2: Debut panel where the public (and underworld) first encountered THE BAT-MAN!

as much outward as they did upward. The eerie white orbs for eyes that gave the crime fighter an almost supernatural look. His boots and trunks were the same as today's and have remained unchanged for over 53 years. A metallic gray, skintight suit that sported the classic bat-symbol across his chest and the trusty utility belt that was fastened together with a circular belt buckle (for this issue only). And finally he wore ordinary, wrist-length gloves that were light-purple in color. **(Figure #2)**

On this dynamic page, where the underworld first encountered The Bat-Man, he would immediately dispose of one criminal by lashing "out with a terrific right", while "...He grabs his second adversary in a deadly headlock... and with a mighty heave... sends the burly criminal flying through space..." Apparently this criminal was flung off the rooftop to his death while The Bat-Man retrieved the document that was stolen from Steven Crane's safe. After the brief rooftop battle, we would also get a glimpse of this Super Detective's means of transportation; A red car that he speeds "forward to a unknown destination."

The Bat-Man would soon save Paul Rogers from a gas chamber used to kill guinea pigs, subdue Alfred Stryker's assistant Jennings with a flying tackle, and rescue Rogers yet again from an enraged, knife wielding Stryker. The detective explains that Stryker, Crane, Rogers, and Lambert were all partners in the **Apex Chemical Corporation** in which Stryker wished to be the sole owner. Due to the fact that he had no ready cash, he made secret contracts with each one of his partners, scheming to murder them and

...AND REVEALS ITS OCCUPANT... IF THE COMMISSIONER COULD SEE HIS YOUNG FRIEND NOW... HE'D BE AMAZED TO LEARN THAT HE IS THE "BAT-MAN!"
Robt Kane
FINIS
■ 19■ by DC Comics, Inc.

Figure #3: THE BAT-MAN's true identity is revealed as Bruce Wayne.

steal the contracts before paying. Panic-stricken, Stryker suddenly tears free of The Bat-Man's grasp and pulls out a gun, firing at the mysterious caped figure. The Bat-Man thunders a left hook across the madman's jaw, sending him screaming into an acid tank below and exclaiming, **"A fitting ending for his kind."**

The next day, following a social visit with Commissioner Gordon, Bruce Wayne returns home where "a little later his door slowly opens and reveals its occupant... if the Commissioner could see his young friend now... **he'd be amazed to learn that he is The 'Bat-Man!'"** And so ended "The Case of the Chemical Syndicate", formally signed Rob't Kane! **(Figure #3)**

Scarcity: 6.5

DETECTIVE #28 (June, 1939)

The only indication that the new mysterious superhero was still employed in **Detective Comics** (without opening the comic) was a rather simple, yellow scroll rolled open at the top-middle of the book that claimed, **"This month and every month THE BATMAN!"** Fred Guardineer illustrated this "cops and robbers" cover which left a much less impressionable impact then did the previous issue. **(Figure #4)** Even today this book seems to have been lost in obscurity and all but forgotten. Quote most frequently heard, "No Batman cover, pricy (expensive), dull story." Nevertheless, **Detective #28** kept the new costumed detective as the star and lead-off story and holds a few subtle but noteworthy additions to the history of the character.

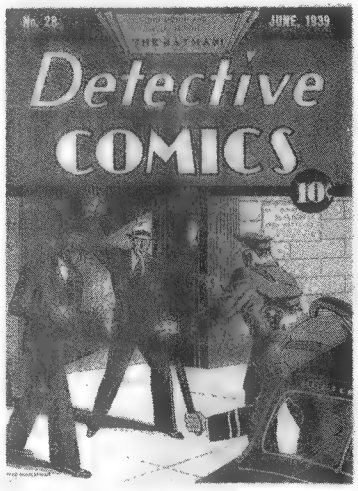

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Figure #4: Detective #28. Cover art by Fred Guardineer

The reader quickly discovers that Bruce Wayne, apart from his other seemingly endless talents, is a master verbal impressionist: He disguises his voice as Commissioner Gordon and intercepts information from one of the Police Departments "stool pigeons" named Gimpy who "has access to the haunts of the underworld." Gimpy tells Wayne that **Frenchy Blake** is the leader of jewel gang that just pulled off their fifth lucrative heist for over $100,000 and are planning to strike again tonight at the Vander-Smith's apartment. That night, "Gloves" and "Ricky" are in the process of making their escape to the roof when, **"A mysterious figure in black watches in the darkness above them... It is The 'Bat-Man'..."** A fight ensues, resulting in "Ricky" getting kicked off the roof to his premature death, and "Gloves" being knocked out cold with a crushing left hook. One notable change in The Bat-Man's uniform; He would now sport a square belt-buckle which replaced the circular one worn in the previous issue (Pg. #1, panel #7 shows our hero with a circular belt-buckle. However, panel #6 and all the other future panels have him with a square belt-buckle. This must have been a slightly overlooked illustration error). The ears of his cowl would also begin to elongate a bit which gave the character a more unique and "bat-like" appearance. **(Figure #5)**

Detective #28 also introduced to the reading public the Bat-Man's amazing and death-defying acrobatic skills, perfected in the heat of combat. To escape the gun-fire of two police officers he, "dives off the roof… turns a complete somersault in mid-air and lands on his feet on the supporting rope if he refused to do so. **Frenchy readily agrees.** After signing the confession, Frenchy makes one last dire attempt to escape by flinging himself at The Bat-Man who, "meets Frenchy's jaw and sends him flying back over the table."

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Figure #5: Kane giving his creation a more "bat-like" look.

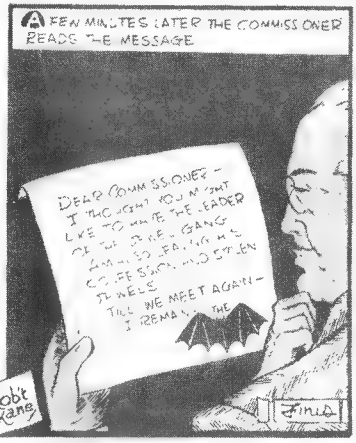
A FEW MINUTES LATER THE COMMISSIONER READS THE MESSAGE
DEAR COMMISSIONER – I THOUGHT YOU MIGHT LIKE TO HAVE THE LEADER OF THE JEWEL GANG
TILL WE MEET AGAIN – I REMAIN THE
rob't kane
Finis
© 1939 by DC Comics, Inc.

Figure #6: The detective leaves his first note for Commissioner Gordon, attached to his defeated foe. Signed Rob't Kane for the last time.

Penthouse roof below!" The Bat-Man's nemesis, **Frenchy Blake,** would be introduced on page #3, panels #6 & #7 as he barked out orders to his gang for another robbery. Our hero would soon dispose of the three gang members, call Gordon to come pick up the criminal trash and speed his car toward Frenchy's apartment "to finish the business at hand." At Frenchy's apartment, the detective commands the gang-leader to complete and sign a written confession for all the jewel robberies while dangling him outside his high-rise apartment window and threatening to cut the

Later that evening, Frenchy's unconscious body is deposited out of a car onto the sidewalk in front of Police Headquarters. Attached to the defeated adversary is a note addressed to Gordon from the Dark Avenger for the first time in their illustrious careers saying, "Dear Commissioner – I thought you might like to have the leader of the jewel gang. Am also leaving his confession and stolen jewels. **Till we meet again I remain - (Bat-Symbol)." Formally signed Rob't Kane for the last time. (Figure #6)**

Scarcity: 7

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Figure #7: Detective #29, 1st app. Dr. Death. Kane cover

DETECTIVE #29 (July, 1939)

The quintessential Batman cover of all the early Detectives. This "eerie figure of the night;" Dark, grim and silent, flying in the open window from a full moonlit and bat infested sky, with his black cape unfolding to resemble a pair of gigantic bat-wings. He brings not only immediate justice and excruciating pain to Jabah, Dr. Death's assistant, by striking him square in the sternum with a powerful kick; but, also trembling fear and disdain from the doctor himself, whose thoughts betray him with sweat pouring down his brow while, at the same time, dropping one of his test-tubes (probably filled with his "Death Potion"). **(Figure #7)**

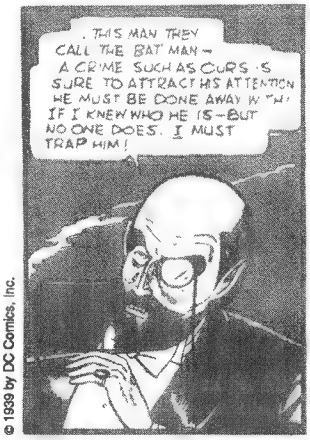
THIS MAN THEY CALL THE BAT MAN — A CRIME SUCH AS OURS IS SURE TO ATTRACT HIS ATTENTION HE MUST BE DONE AWAY W'TH! IF I KNEW WHO HE IS — BUT NO ONE DOES. I MUST TRAP HIM!
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Figure #8: The hero's first "name" villain; Dr. Death!

Detective #29, "The Bat-Man meets Doctor Death," landmarks the first time a Batman saga would span over two continuing issues and introduced the hero's very first "name" villain; **Doctor Karl Hellfern,** alias: **DR. DEATH. (Figure #8)** Finger and Kane were given a total of 10 pages this issue to fascinate and entertain us with their newly created superhero. They also slightly modified The Batman's uniform; His wrist-length gloves changed from light-purple in color to the modern day traditional blue.

The Nocturnal Knight would need every weapon in his ever-growing arsenal to battle the mad scientist, including gas pellets from his utility belt, suction gloves, and knee pads to scale the building of the Beverly Apartments. His uncanny foresight and keen detective instincts shine bright when, "For a quick getaway The Batman has his rope handy." The appearance of the Night-Hunter becomes even more menacing and frightening **(Figure #9),** as well as his attitude toward the evil and corrupt underworld which he utterly loathes. A stern, no-nonsense approach to getting answers from criminals can be clearly seen when he ruthlessly interrogates, at gun point, two of Dr. Death's hired assassins by coldly questioning, **"And who sent you, may I ask?... Your choice gentlemen! Tell me! Or I'll kill you!" (Figure #10)** Without warning **Jabah,** Dr. Death's giant Indian assistant, opens a door and shoots The Batman in the right shoulder. However, this "creature of the night" did not come unprepared. He ejects a gas pellet from his utility belt, slams it to the ground in front of Jabah, crashes through the window and dives off the roof to grab the hidden rope that he attached to the ledge earlier. With this he "swings onto a projecting cornice of the roof." Another breathtaking and fantastic escape, and Hellfern's plan to trap and eliminate this elusive daredevil fails.

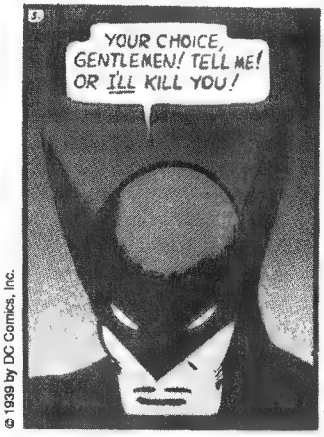

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Figure #10: Questioning Dr. Death's would-be assassins.

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Figure #9: Boldly accepting Dr. Death's challenge, The Batman silently enters the penthouse of the Beverly Apartments.

After a quick visit to the family doctor as Bruce Wayne to remove the inlodged bullet, and later saving the life of John P. Van Smith from the Dr.'s deadly pollen extract, The Batman prepares to engage Dr. Death in battle once again.

Jabah is quickly disposed of as The Batman wraps his lasso around the giant's neck, snapping it instantly. Then, after a brief chase through the laboratory and halls of Dr. Death's house, The Batman throws a fire extinguisher at Hellfern, causing him to drop a test-tube that "swiftly ignites into a blazing inferno," completely engulfing the mad scientist. Victorious, the Enigmatic-Warrior stoically watches as the house is reduced to smoldering ashes. **"Death... to Dr. Death!"**

"...But is it death to this arch criminal? Follow the further amazing and unique adventures of The Bat-Man... in next month's Detective Comics." **Signed Bob Kane.**

Scarcity: 8

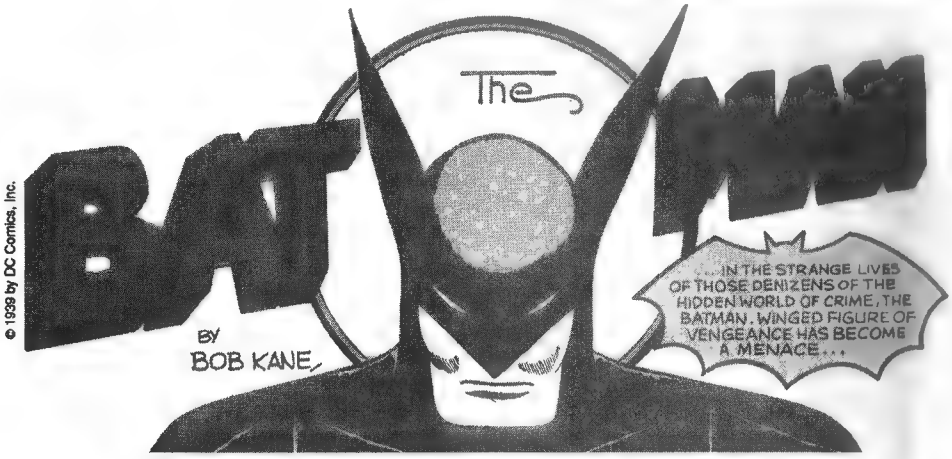
The
BAT-MAN
BY
BOB KANE
...IN THE STRANGE LIVES OF THOSE DENIZENS OF THE HIDDEN WORLD OF CRIME, THE BATMAN, WINGED FIGURE OF VENGEANCE HAS BECOME A MENACE...
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Figure #12: "The absolute essence and purest visual capturing... an exquisitely majestic appearance that radiates supernatural awesomeness [and] trembling intimidation." .

DETECTIVE #30 (August, 1939)

The blow-torch (second non-Batman) cover, superbly illustrated by Guardineer. **(Figure #11)**

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Figure #11: Detective #30, Guardineer cover.

The phenomenal splash panel of this tale (conclusion from issue #29) reveals a vintage Bat-Man at his ultimate zenith. Here is the absolute essence and purest visual capturing of what the "Winged Figure of Vengeance" reflects and symbolizes: A set of truly forbidding bat-ears that reach their climatic pinnacle in the pages of this issue (as well as on the cover of #31) which gave The Bat-Man an exquisitely majestic appearance that radiates supernatural awesomeness as well as trembling intimidation. He became the Underworlds most loathsome and feared nightmare incarnate. **(Figure #12)**

The saga begins with a brief recap of the events which took place less than one week ago as, "The Batman saw his sworn enemy, the grim Doctor Death, burned to ashes in a fire that wreaked an entire house." Yet, Bruce Wayne suspects that Dr. Death is still alive after reading in the newspaper, "strange death overcomes man victim of queer disease turns purple, doctors baffled." His suspicions are confirmed by Mrs. Jones who explains to Wayne that her husband received a threatening note from Dr. Death, demanding the payment of $500,000, or else he would die. And so, that night, **"– The Batman prepares to meet Dr. Death again,"** with a few gas vials tucked into his utility belt. **(Figure #13)** He then drives toward the Jones's home "in his specially built high-powered auto."

Kane would excel during these next two pages as his illustrations of The Winged Warrior not only fascinates and

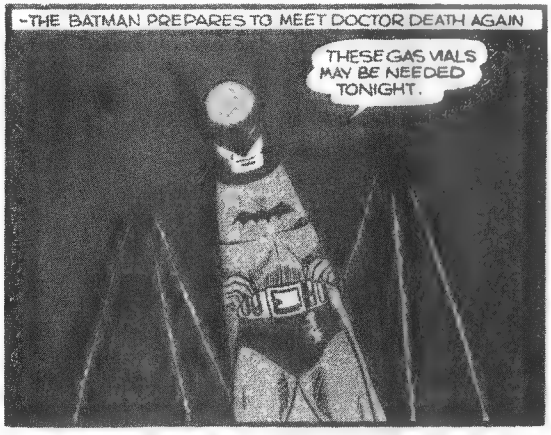

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Figure #13: Vintage Batman at his apex. Kane could develop such a deeply intense and alluring mood with his illustrations and overall layouts that they went, generally, unsurpassed throughout the Golden-Age Batman scripts.

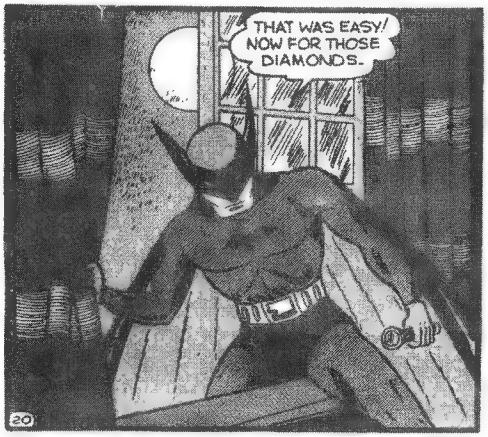

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Figure #14: Making a silent midnight entrance through the window of the Jones's home.

captivates the audience, but literally addicts them to the character as well. **It doesn't come any better then this. (Figure #13 & #14)**

Dr. Death, whose head is wrapped in bandages to protect his burned skin, orders his new assistant **Mikhail** to break into the Jones's house and steal their diamonds to "reestablish" himself. After saving Mrs. Jones from sure death at the hands of Hellfern's murderous henchman, The Batman drops the bag of jewels in front of the huge Cossack and tracks his quarry to the "drop-off" point, Ivan Herd's Pawn Shop, and then to his downtown apartment. A quick shattering of a glass vial from his utility belt, and the foreigner is rendered unconscious.

The detective diligently searches through the apartment for any clue or hint of Dr. Death's whereabouts. Unexpectedly, Mikhail revives, with gun in hand, and fires at our hero who, once again, escapes The Grim Reaper by wheeling and diving out the nearby window to catch his silken rope. And, **"as Mikhail puts his head through the window... there is a sickening snap as the Cossack's neck breaks under the mighty pressure of The Batman's foot."** Chalk up another one for the o'l "Bats".

He would soon swing in through "Ivan Herd's" window and demand the diamonds back. As the quivering old man overturns a table between them, The Batman lasso's the fleeing thief as his wig falls to the ground. With this, a skin mask is likewise pulled off, revealing the burned and destroyed face of Dr. Death. Departing, he leaves the jewels and his calling card, **"... – With the compliments of THE BATMAN."**

Scarcity: 7

DETECTIVE #31 (September, 1939)

Likely, one of the most famous and widely renown Detective covers, second only to issue #27. The classic **"Batman over castle;"** With The Batman, Dracula-like, ominously looming over an ancient medieval castle amidst a densely fog-bound and bat inhabited moonlit night. With his huge bat-ears towering into the heavens, all attention is focused downward at a sinister hooded and red-cloaked figure carrying a beautiful blond damsel toward the lunar-illuminated castle in the distance. This is the **"terrifying master of crime known as THE MONK." (Figure #15)**

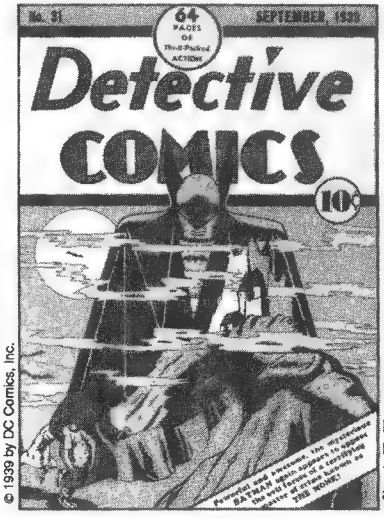

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Figure #15: Detective #31, 1st app. The Monk and Julie Madison

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Figure #16: The Arch-criminal known as The Monk!

Unexpectedly, creator-writer Bill Finger was taken off the character and replaced by a young lawyer fresh out of college named **Gardner Fox.** Fox's approach to the script was quite bizarre and unorthodox. Nevertheless, he did introduce a villain that would give The Batman a good run for his money, his first love interest in fiancee **JULIE MADISON,** and opened the floodgates for an inexhaustible amount of state-of-the-art equipment, weapons and gadgets that he would use to battle crime all over the world.

Detective #31 opens with this "weird menace to all crime" prowling "through the dark of a New York night." There is one slight change in his costume; The short, blue, wrist-length gloves were lengthened to cover his forearm which lasted through issue #35. There are two new weapons introduced: **The Baterang** and **Batgyro (first Batplane)** to follow Julie in as she voyages across the Atlantic to Paris. Soon after arriving on the ship, The Night Avenger boldly attacks The Monk who immediately puts him in a paralyzing hypnotic state. **(Figure #16)** However, "By tremendous effort of will, the Batman leaps into action," and the powerful spell is broken. Our hero decides to take on the criminal mastermind in Paris who has kidnapped Julie by placing her under his hypnotic control and demonic will.

Locating her, The Batman must first dodge a gargantuan killer gorilla and, as an encore, cut his way out of a net with a piece of broken glass while being lowered into a den of deadly poisonous snakes. Twisted and evil, the diabolical Monk traps him once again as the savage gorilla descends into the cage to tear him in pieces. **But, for every perilous situation there is a way of escape, and The Batman knows them all.** He "makes a desperate leap for the rope that lowered the gorilla," and, while climbing hand over hand to safety, flings his Baterang toward a guard about to draw

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Figure #17: Rescuing Julie and planning on vengeance.

a gun which strikes true with precise accuracy that could only be achieved by years of endless practice under the most trying conditions. With no time to waste, he rescues Julie from a speeding car with his ever trusty gas pellets, climbs into the **(now named) Bat-plane,** "and sets his automatic controls for Hungary - home of the vicious Monk and his werewolves!" **(Figure #17)**

Scarcity: 6.5

DETECTIVE #32 (October, 1939)

By the time issue #32 was released, it becomes quite apparent that **D.C. Comics** was catching on to the fact that it was their new Super-Detective who was responsible for the increasing sales of their flag-ship title. This can be assumed since they began to place a small picture-logo of The Batman at the top-center of the comic book when he was not the main cover attraction. **(Figure #18)** By this time though, the hand writing was already on the wall since there would be only one more non-Batman cover after this issue. A streak that has remained unbroken for over five decades.

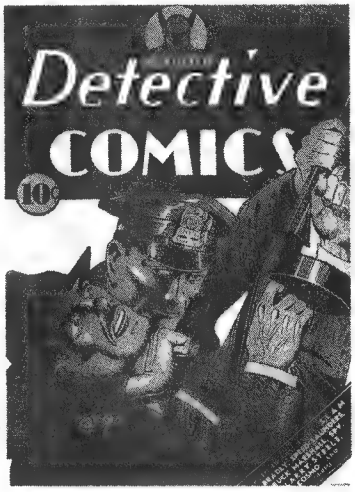

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Figure #18: Detective #32, Guardineer cover.

Detective #32 begins with The Batman trailing the mysterious Monk into his native Hungary. Believing that he has located his strange foe, he "drops like a huge bat onto a speeding carriage," and finds Dala, the Monk's female assistant. As he returns to his hotel that is embedded deep in the Carlathan mountains of Hungary, The Batman discovers that this darkly beautiful woman is in actuality, a vampire who has already bitten Julie and now pleads for mercy at his feet. Furious and frustrated, the relentless manhunter demands to know where the Monk dwells. Frightened and helpless, Dala confesses: "In the lost mountains of Cathala by the turbulent river Dess. I shall guide you." Anxious to get to the bottom of the case, he leaves Julie some money and warns her to, "fight against the power that calls you to this Monk" and departs with Dala to destroy the wicked fiend.

"A great silver net" drags the Batplane earthward, and the Monk "by his marvelous hypnotic powers, ...slowly overpowers The Batman." With his enemy completely subdued and harmless, the Monk then "forces his power through space" which fastens onto Julie's will to come to him and she cannot resist . Then the Monk informs the

continued on page 62

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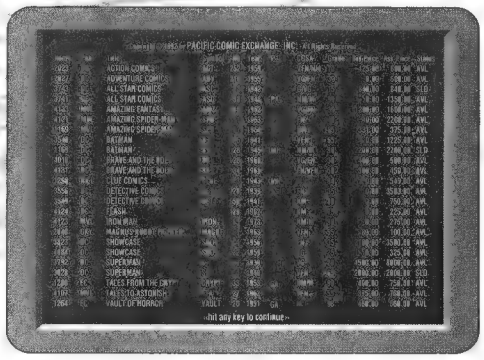

TRADE WITH CONFIDENCE, TRADE WITH PCE

Call or write (include your telephone number) for more information about opening a free trading account, viewing a demonstration of the **PCE** *"on-line"* service, or selling comics on *"The Exchange."*

Meetings and consultations are arranged by appointment only.

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DET27 90$9000 ASC8 15$840 S4 65$2000 B28 90$2200 FF1 95$7000 SHO14 35$300 SPD1 96$5000

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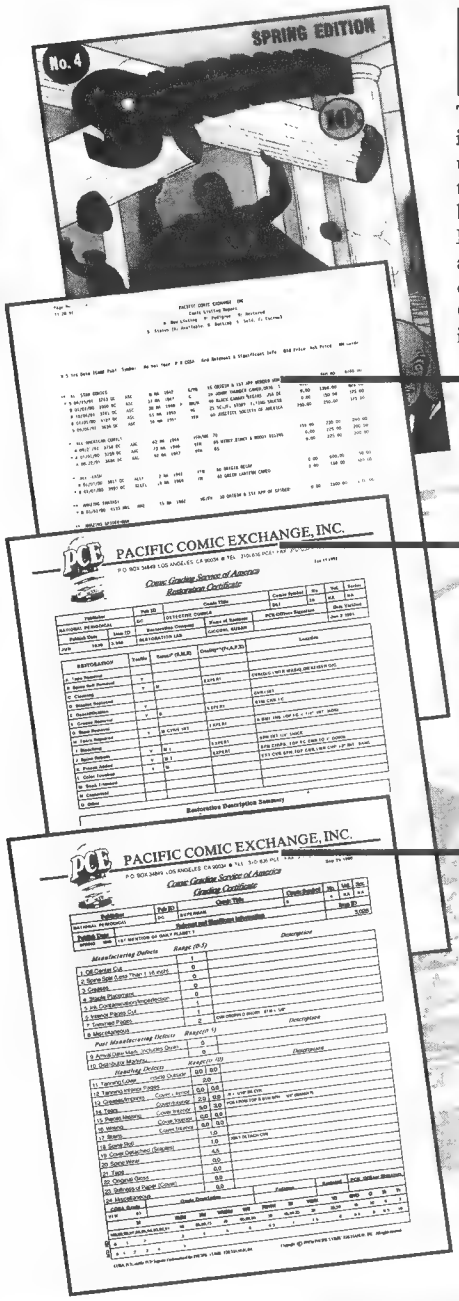

THE COMIC GRADING SERVICE OF AMERICA

The Comic Grading Service of America (CGSA) is the first professional comic grading service to utilize a revolutionary, scientific grading system to assure accurately and consistently graded books. All books listed on the Pacific Comic Exchange (PCE) are graded in this fashion and assure that your purchase is made with confidence and knowledge. Alternatively, the CGSA will certify your books or act as an intermediary between Buyer and Seller.

THE COMIC LISTING REPORT

- Every month **PCE** issues a report (available through subscription) about the comic books available for sale. Each book is listed with a grade (verified by **CGSA**), Bid and Ask prices, and other relevant information.

CGSA RESTORATION CERTIFICATE

- The **CGSA** in collaboration with **Susan Ciccone** of **The Restoration Lab**, requires all restored books undergo a complete evaluation before being listed on *"The Exchange."* This certificate records, in depth, any change or modification made to the book. This procedure insures that the buyer is informed of the "true" condition of the restored book and protected against fraud. This information is also available *"on-line"* or upon request to users of *"The Exchange."*

CGSA GRADING CERTIFICATE

- **PCE** prides itself for using the first ever 100 point scale grading system (provided by the **CGSA**). Each book is examined on a defect-by-defect basis with a description and numerical value assigned for every defect. These values are used to create an accurate assessment of the books condition.
- Each book is evaluated independently by a team of expert graders who use the 100 point system to arrive at a final grade. This ensures Buyer and Seller an objective and accurate final grade.
- The **CGSA** system, which is more accurate than the system currently used, is the "state of the art" in comic book grading. Grading is now a science and no longer an "eye of the beholder" art.

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)ET233 65$400 SPD14 80$650 JM83 65$760 TTA44 75$250 JLA21 90$225 BB28 50$1000 WF94 80$2

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PACIFIC COMIC EXCHANGE, INC

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Instructions *(Please read before ordering)*. The following books are currently listed on the Exchange and are available for sale at the prices specified. All prices are "negotiable" and subject to change without notice. All orders are subject to a 10% buyers commission. The grade listed is the CGSA grade (see diagram below). Books may be returned (must be undamaged) if not satisfied and we are notified within 5 days of receipt by *telephone*. Payment can be made by money order or check and is due within 5 business days of order. Shipping and handling is $10.00 (includes insurance). A full report of all books on the Exchange is free with any purchase, $5.00 on request, or $35 annual subscription. The PCE monthly listing report contains all current bid and ask prices and recent sales. t: Trimmed Book, R: Restored (C: Color Touch, S: Slight (e.g. tear sealed, cleaned, etc), M: Moderate, E: Extensive), P: Pedigree (MH: Mile High, WM: White Mountain, PA:Pennsylvania) PgQ: Page Quality (0.0, 1, 2, 2.5, 3: White, 3.3: Near White; 3.5: Off-White; 4: Beige or Cream Color, Blank: Not-Rated). Page Quality will follow the CGSA grade. **Booth No. 1214**

California residents please add 8 1/4% sales tax. *** ALL prices are NEGOTIABLE *** *** Visit our booth at San Diego Comic-Con to see these and other comics ***

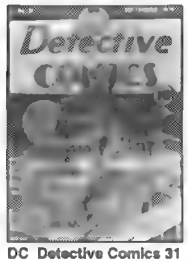
CGSA	M	NM/M	NM	VF/NM	VF	FN/VF	FN	VG/FN	VG	G/VG	G	Fr	Pr
100 99 98 97	96 95 94 93 92 91	90	88 85 80 75	70	65 60 55	50	45 40 35	30	25 20	15	10	6	3
0 1 2	2.5	3	3.3 4	5	6	6.5	7	7.5	8	8.5	9	9.5	10

DC Action 63
Mile High / White Pages
NM 88 (1.0) $1,325.00

DC Adventure Comics 36
Mile High / White Pages
NM 88 (3.0) $2,500.00

DC Batman 1
Restored by S. Cicconi, App FN45
M VG/FN 30 (4.5) $12,000.00

TIM Captain America 1
Orig &1st App Captain America
FN 35 (4.0) $8,000.00



DC Detective Comics 31
VG 25 (6.5) $3,000.00

DC Detective Comics 38
Origin & 1st App Robin
VG 20 (3.5) $4,000.00

EAST Famous Funnies
A Carnival of Comics 1933
VFN/NM 70 (4.0) $12,000.00

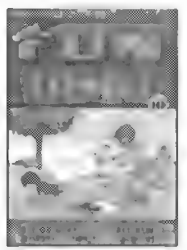
NEDOR Fighting Yank 1
Mile High
NM 88 (2.0) $2,000.00

DC Green Lantern 1
Golden Age
C VFN 55 (3.5) $6,500.00

DC Green Lantern 2
Golden Age
VFN/NM 70 (3.5) $2,700.00

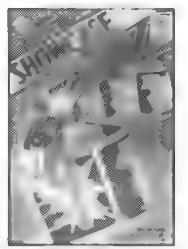
MVL Incredible Hulk 1
Origin & 1st App Incredible Hulk
VFN 65 (3.5) $1,500.00

TIM Human Torch 2
Intro Toro, Human Torch
VG/FN 30 (4.5) $2,200.00



DC More Fun Comics 13
Cover Cleaned,Tear Sealed
S VFN 60 (4.5) $1,600.00

DC More Fun Comics 52
Origin & 1st App Spectre
E tG/VG 15 (5.5) $4,500.00



DC Showcase 4
Origin & 1st App Silver Age Flash
VG 25 (4.0) $2,100.00

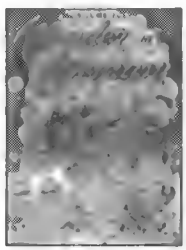
DC Superboy 1

FN 40 (4.5) $1,200.00

DC Superman 1

VG 20 (5.0) $10,500.00

FWCT Whiz Comics 1
Origin &1st App Captain Marvel
E G 10 (4.5) $6,000.00



DC Wonder Woman 5
Mile High
NM/M 90 (2.0) $2,100.00

DC World's Best Comics 1

FN 45 (3.5) $2,250.00

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CGSA	M	NM/M	NM	N/NM	VFN	FN/VFN	FN	VG/FN	VG	G/VG	G	Fr	Pr
	100,99,98,97,96,95,94,93,92,91	90	90-85	80,75	80	70-65	70	35	30	25,20	15	10	6	3

No	P	R	CGSA	Grd	PgQ	Price
DC Action Comics						
28			VFN/NM	70	3.5	$700
30			VFN/NM	70	4.0	$700
41			NM	75	3.5	$600
42			VFN/NM	70	4.5	$750
46			VFN/NM	70	3.0	$550
63	MH		NM	88	1.0	$1325
64			VFN	65	3.5	$400
66	MH		NM	88	1.0	$1325
92	MH		NM	88	0.0	$860
95			VFN/NM	70	4.0	$225
127			VFN	65	4.5	$260
242			FN	40	4.0	$300
252			VFN	55	4.5	$450
252			NM	75	4.5	$650
DC Adventure Comics						
35	MH		NM	80	3.3	$2200
36	MH		NM	88	3.0	$2500
38	MH		NM	75	3.0	$1800
56			VFN	65	4.5	$750
100			VFN/NM	70	4.0	$600
103			VG	20	5.0	$375
160			VFN	65	4.5	$180
210			VG	25	5.5	$600
247			VG/FN	30	4.5	$500
247			FN	45	4.5	$1000
267			VFN	65	4.5	$650
300			FN	35	4.5	$200
ATLAS Adventure Into Mystery						
2	WM		NM	75	2.0	$225
5	WM		NM	88	1.0	$210
7	WM		NM	88	2.0	$210
ACG Adventures Into Unknown						
5			NM	75	4.0	$250
10			NM	75	4.5	$200
11	WM		NM	75	3.0	$300
18			NM	75		$200
21			NM	75	4.5	$135
22			NM	75	4.5	$135
25	WM		NM	80	2.0	$250
26	WM		NM/M	90	2.5	$350
27			VFN/NM	70	4.5	$200
29	WM		NM	88	1.0	$350
31	WM		NM	88	1.0	$240
34	WM		NM	85	1.0	$225
37	WM		NM	88	1.0	$240
DC Adventures of Bob Hope						
1			FN	45	4.5	$250
DC All Star Comics						
4			FN	35	3.5	$950
5			Fr	6	6.5	$240
6			VG/FN	30	4.5	$500
7			VG	20	3.5	$400
15			VG	20	5.5	$300
18			VFN/NM	70	3.3	$900
22			VG	25	4.5	$208
23			VG/FN	30	5.0	$225
26			FN	35	4.0	$235
28			VG/FN	30	5.0	$185
29			FN	40	4.5	$175
30			VG/FN	30	5.0	$185
31			FN	40	3.5	$250
32			FN	40	5.5	$250
33			FN	45	5.0	$600
34			VG	25	4.5	$150
35			VG/FN	30	4.5	$175
36			FN	35	4.5	$425
37			FN	45	5.0	$350
38			FN	35	3.5	$300
38	PA		NM/M	90	2.0	$2000
39			FN	40	4.5	$225
50			VFN	60	5.0	$425
53			FN	45	4.5	$275
54			FN	40	5.0	$225
56			FN	35	4.5	$275
57			FN	35	4.5	$400
TIM All Winners Comics						
3			FN	35	6.5	$475
6			G	10	5.5	$150
19			VG/FN	30	4.5	$400
21			VG/FN	30	5.0	$450
DC All-American Comics						
62			VFN/NM	70	4.0	$210
73			VFN	65	4.0	$225
77			VFN	55	5.0	$185
79			FN	45	4.5	$125
81			FN	35	4.0	$100
82			FN	35	4.0	$100
85			FN/VFN	50	4.5	$150
88			FN	45	5.0	$125
92			VFN	65	3.3	$225
94			FN	40	5.5	$110
97			FN	35	5.0	$100
98			FN	35	5.5	$100
101			VG/FN	30	5.5	$125
DC All-Flash						
2			VFN	65	3.3	$750

No	P	R	CGSA	Grd	PgQ	Price
MVL Amazing Fantasy						
15			VG	20	4.0	$900
15			VG	25	4.0	$1300
MVL Amazing Spider-Man						
1			G	10	4.0	$400
1			VG	20	3.0	$950
1			VG	25	4.0	$1000
1			FN	35	3.5	$1500
2			VG	25	4.0	$400
2			VG/FN	30	3.5	$375
3			VFN	60	4.5	$650
4			FN	45	4.0	$225
5			FN	40	4.5	$200
6			VFN	60	4.0	$450
7			FN	45	4.5	$165
8			VFN	65	4.0	$325
9			FN/VFN	50		$250
10			VFN	65	4.5	$350
13			VFN	65	4.0	$265
14			VFN	60	4.5	$575
17			VFN	60	4.0	$275
18			VFN	65	4.0	$185
19			VFN	60	4.0	$165
20			VFN/NM	70	4.0	$190
NEDOR America's Best Comics						
3	MH		FN/VFN	50	3.5	$200
4	MH		NM/M	90	3.0	$650
8	MH		NM/M	90	1.0	$450
9	MH		NM/M	90	2.5	$450
10	MH		NM/M	90	3.0	$400
11	MH		M	91	2.0	$425
12	MH		NM	85	3.5	$300
13	MH		NM	88	3.0	$350
14	MH		NM/M	90	2.5	$400
15	MH		NM	85	3.0	$275
16	MH		NM	85	3.0	$275
17	MH		NM	88	3.0	$300
18	MH		NM/M	90	3.0	$300
19	MH		NM	88	3.0	$300
20	MH		NM	85	2.5	$275
21	MH		NM	88	2.0	$300
22	MH		NM/M	90	1.0	$300
27	MH		NM	80	3.5	$250
28	MH		NM	88	3.3	$360
29	MH		NM/M	90	3.0	$360
DC Aquaman						
1			FN	40	3.3	$125
1			VFN	55	4.5	$200
JRPUB Atomic War						
1			VFN	65	3.5	$200
MVL Avengers						
1			FN/VFN	50	4.0	$900
1			VFN	60	3.5	$785
2			VFN	65	4.0	$220
4			VFN/NM	70	4.5	$475
4			NM	75	4.5	$575
DC Batman						
1		M	G/VG	15	5.5	$6000
1		M	VG/FN	30	4.5	$12000
17			VFN	55	4.0	$525
27			FN	35	5.0	$275
27			NM	85	2.5	$900
28			FN	45	4.5	$275
29			FN	35	4.5	$225
31			VG	25	4.5	$125
32			VG/FN	30	5.0	$150
35			VG	25	5.0	$125
46			FN/VFN	50	4.0	$235
47			VG/FN	30	5.0	$400
51			NM	88	3.0	$700
171			NM	75	2.0	$225
DC Big All-American Comic Book						
1			VG	20	4.5	$900
1			FN	40	4.5	$1200
DC Brave and the Bold						
34			VFN	65	5.0	$750
FF Buck Rogers						
1			G	10	5.0	$200
4			VG	25	4.0	$150
TIM Captain America Comics						
1			VG/FN	30	4.0	$8000
ELPUB Classic Comics						
1			VG	25	6.5	$700
HILL Clue Comics						
2	MH		NM/M	90	2.0	$750
3	MH		M	94		$600
4	MH		NM/M	90	3.0	$480
5	MH		NM/M	90	1.0	$480
6	MH		NM	88	2.0	$310
EC Crypt of Terror						
18			VFN/NM	70	3.5	$625
DC Danger Trail						
1			VFN	55	5.0	$475
MVL Daredevil						
1			VFN	60	4.5	$750
DELL Dell Giant Comics						
Peter Pan			VFN/NM	70	5.0	$900

No	P	R	CGSA	Grd	PgQ	Price
DC Detective Comics						
28		E	G	10	4.0	$1200
28		E	FN	35	6.0	$3000
31			VG	25	6.5	$3000
38			VG	20	3.5	$4000
41			VFN	65	3.3	$1200
43		S	VFN	65	3.5	$900
106	MH		NM	88	2.5	$1350
140			FN	35	4.5	$550
148			VFN	60	4.5	$270
163			VFN	65	3.5	$350
168			FN/VFN	50	4.5	$750
173			VFN	60	4.0	$275
210			FN	45	3.5	$165
218			FN	35		$100
219			FN	40		$120
220			FN	35		$100
221			VG/FN	30		$95
222			VG/FN	30		$95
223			FN	35		$100
224			VG	25		$75
225			VG/FN	30	4.0	$800
226			FN/VFN	50	4.5	$375
227			FN/VFN	50	4.5	$225
228			VFN	55	4.0	$250
235			FN/VFN	50	5.5	$225
EAST Famous Funnies						
209			VG/FN	30	5.5	$125
210			VFN	65	5.0	$225
211			VFN/NM	70	5.0	$250
212			VFN/NM	70	5.0	$250
EAST Famous Funnies-Carnival Com						
2nd Comic			VFN/NM	70	4.0	$12000
MVL Fantastic Four						
1		E	tG	10	3.5	$750
1			VG	20	4.0	$1650
2			G/VG	15	5.0	$200
7			VFN	60	5.0	$325
NEDOR Fighting Yank						
1	MH		NM	88	2.0	$2000
2	MH		NM/M	90	2.5	$1000
3	MH		NM/M	90	2.0	$660
4	MH		NM	85	3.5	$450
14	MH		NM	85	1.0	$315
15	MH		NM	85	2.5	$315
18	MH		NM	88	1.0	$350
19	MH		NM/M	90	1.0	$425
26	MH		NM/M	90	1.0	$425
27	MH		NM/M	90	2.5	$400
DC Flash						
105			VFN	60	3.5	$2000
106			VFN	60	4.0	$550
111			FN	45		$90
129			NM	75	4.0	$225
DC Flash Comics						
10			VFN/NM	70	3.5	$1000
14			VFN/NM	70	4.0	$850
20			VFN	65	3.5	$735
43			NM	88	1.0	$1050
ACG Forbidden Worlds						
1			VFN	65	3.5	$550
3	WM		NM	75	2.0	$700
5	WM		NM	85	0.0	$750
6	WM		NM/M	90	1.0	$750
10			NM	80		$145
13	WM		NM	88	1.0	$325
DC Green Lantern						
1			FN	40	4.5	$500
2			VG/FN	30	4.5	$110
3			VFN	45	5.5	$125
7			VFN	55		$100
9			VFN/NM	70		$140
DC Green Lantern (GA)						
1			FN	45	4.0	$6100
1			VFN	55	3.5	$6500
2			VFN/NM	70	3.5	$2700
11			VG/FN	30	4.5	$500
14			G	10	4.5	$100
18			VG/FN	30	5.0	$200
18			FN	40	4.5	$300
19			FN	40	5.5	$225
20			VG/FN	30	5.5	$200
22			VG/FN	30	4.5	$175
23			FN	45	4.5	$250
24			VFN	55	4.0	$350
25			VFN	60	4.0	$400
26			VG	25	4.5	$125
27			VFN	60	3.5	$400
29			FN	35	4.5	$200
30			VG	25	4.5	$175
31			VG	25	4.5	$100
32			VG	20	4.5	$100
33			VG/FN	30	4.5	$125
34			VG	20	5.0	$100
36		G		10	4.5	$175
38			VG/FN	30	4.5	$200

No	P	R	CGSA	Grd	PgQ	Price
EC Haunt of Fear						
15	(1)		VFN	55		$650
17	(3)		VFN	55		$375
9			NM	75	4.5	$225
DC Hawkman						
1			FN/VFN	50	4.0	$200
TIM Human Torch						
2			VG/FN	30	4.5	$2200
ATLAS Human Torch						
36			VG/FN	30	5.0	$185
37			VG/FN	30	3.3	$185
38			G/VG	15	4.5	$150
MVL Incredible Hulk						
1			FN	45	5.0	$650
1			VFN	65	3.5	$1500
2			G/VG	15		$90
4			FN	35	4.0	$125
6			FN	45	4.5	$230
MVL Iron Man						
55			NM/M	90		$175
ATLAS Journey Into Mystery						
2			FN	35	4.0	$125
3			VG/FN	30	4.5	$75
DC Justice League of America						
1			VG	25	4.5	$375
ARCHE Katy Keene Annual						
2			VFN	65	4.0	$150
ARCHE Katy Keene Pin-up Parade						
2			NM	80	4.0	$225
ARCHE Little Archie						
1			VFN	55	5.5	$300
EC MAD						
8			FN	40		$85
9			FN	40		$85
11			FN	35		$80
15			FN/VFN	50		$115
16			VFN	55		$115
17			VFN	55		$115
18			FN/VFN	50		$105
19			VFN	60		$120
20			FN/VFN	50		$105
22			VFN	60		$120
23			VFN	55		$115
TIM Marvel Mystery Comics						
4			VG	20	5.5	$750
40			VG/FN	30	5.0	$150
48			VG	25	5.5	$150
63			VG/FN	30	5.5	$150
67			VG/FN	30	5.5	$135
68			FN	35	5.5	$150
69			VG	25	5.0	$115
70			VFN	65	5.0	$300
72			VG/FN	30	4.5	$125
76			VG/FN	30	5.0	$135
77			VG/FN	30	4.5	$135
78			VFN	60	4.0	$275
79			FN	40	4.5	$135
80			VG/FN	30	5.0	$250
81			VFN	55	4.0	$300
82			VG	25	5.0	$300
83			VG/FN	30	4.5	$125
84			FN	40	4.5	$275
85			FN	35	4.5	$135
86			FN	40	4.5	$165
87			FN	35	4.5	$175
88			FN	40	4.5	$200
91			FN/VFN	50	4.0	$250
92			FN	35	4.5	$375
ATLAS Marvel Tales						
123	WM		NM	80	2.0	$300
FWCT Mary Marvel Comics						
1			VG	25	5.5	$150
ATLAS Menace						
2	WM		NM	88	0.0	$475
3	WM		NM	85	2.0	$390
4	WM		NM	85	1.0	$390
6	WM		NM	85	2.0	$390
8	WM		NM	85	2.5	$330
EC Moon Girl and the Prince						
1			VG/FN	30	4.5	$175
1			FN	45	2.0	$300
3		C	VFN	65	4.0	$200
4			FN	45	4.0	$100
5			VG/FN	30	4.0	$250
8			VFN	60	4.0	$225
DC More Fun Comics						
13		S	VFN	60	4.5	$1600
28		G		10	5.0	$125
52		E	tG/VG	15	5.5	$4500
54		E	G/VG	15	4.5	$950
100			NM	75	3.3	$825
DC Mystery in Space						
1			VFN	55	4.0	$1100
1			VFN	60	4.0	$1200
65	WM		NM	80	3.3	$180
ATLAS Mystic						
11	WM		NM	75	0.0	$250
12	WM		NM	75	3.0	$250

No	P	R	CGSA	Grd	PgQ	Price
ATLAS Mystic						
13	WM		NM	88	2.0	$330
14	WM		NM/M	90	2.0	$400
20	WM		NM/M	90	2.0	$400
35	WM		NM	75	3.0	$175
36	WM		NM	85	2.0	$250
38	WM		VFN/NM	70	3.0	$120
45	WM		VFN	60	2.0	$90
46	WM		NM/M	90	2.0	$240
49	WM		NM	75	2.0	$150
52	WM		NM	88	2.0	$300
58	WM		NM	85	2.0	$210
TIM Mystic Comics						
1			VG/FN	30	4.5	$200
ATLAS Mystical Tales						
1	WM		VFN/NM	70		$275
2	WM		NM	85	3.0	$300
DC New York World's Fair						
0			VG	25	3.3	$800
FOX Phantom Lady						
13			VG	25	5.0	$250
14			FN	40	5.0	$250
15			VFN	55	4.5	$350
16			VG/FN	30	5.0	$175
18			VG/FN	30	5.0	$160
FH Sheena Queen of the Jungle						
2			VG/FN	30	5.5	$150
DC Showcase						
4			VG	25	4.0	$2100
8		C	VG	20	5.0	$1000
12			G/VG	15	5.0	$90
17		C	FN/VFN	50	4.0	$450
18			VFN	65	5.0	$500
19			G/VG	15	4.5	$100
22			G	10	4.5	$235
22			VG/FN	30	5.0	$500
23			G/VG	15	4.0	$135
23			FN	40	4.5	$200
24			VG	25	6.5	$150
24			FN	35	5.5	$300
34			FN	45	4.5	$375
35			FN	35	4.5	$225
36			VG/FN	30	5.0	$175
55			VFN/NM	70	5.0	$175
60			VFN	65	4.0	$150
QCG Smash Comics						
40	MH		NM	88	0.0	$490
DC Star Spangled Comics						
7			G/VG	15	3.0	$450
53			FN	45	4.0	$80
81			G/VG	15	5.0	$60
82			VG	20	5.0	$60
84			G/VG	15	4.5	$115
87			G/VG	15	5.0	$100
89			VG	20	4.0	$80
98			VG	25	4.5	$65
100			VFN/NM	70	3.5	$140
100	MH		NM	88	2.0	$700
103			FN	35	4.5	$65
112			FN	35	4.5	$75
113			VG	25	5.0	$75
114			VG/FN	30	5.0	$100
115			FN/VFN	50	4.5	$100
120			VFN	55	5.0	$100
121			FN	40	4.5	$85
122			VG/FN	30	5.0	$65
GKY Star Trek						
1			VFN	55	4.0	$175
1			VFN	65	4.0	$250
2			FN/VFN	50	5.0	$100
3			VFN	65	4.5	$125
5			VFN	60	4.5	$100
NEDOR Startling Comics						
42	MH		M	96	1.0	$450
DC Strange Adventures						
1			tFN	35	5.0	$300
35	MH		VFN	65	4.5	$400
65	WM		NM	80	0.0	$176
ATLAS Strange Stories of Suspense						
7	WM		NM	75	2.0	$225
12	WM		NM	80	0.0	$180
14	WM		VFN/NM	70	3.3	$140
16	WM		NM/M	90	0.0	$280
ATLAS Strange Tales						
2			FN	35	4.0	$175
3			FN	35	4.0	$135
TIM Sub-Mariner Comics						
17			VFN	60	3.5	$290
26			VG/FN	30	4.0	$100
27			FN	35	4.5	$125
30			VG	25	5.0	$100
ATLAS Sub-Mariner Comics						
34			VG	25	5.0	$175
35			VG	20	5.5	$170
37			G/VG	15	6.0	$165
DC Superboy						
1		S	tFN	45	4.5	$600
2			VG/FN	30	4.5	$275
4			FN	40	4.5	$200
DC Superman						
1		E	tG/VG	15	5.0	$6000
1			VG	20	5.0	$10500
2		S	VG/FN	30	3.5	$1600
10			G	10	5.0	$200
11			VFN	65	4.0	$625
25			NM	80	3.5	$600
27			NM	75	4.5	$500
31			NM	85	2.5	$575
32			NM	75	3.5	$475
33			NM/M	90	2.5	$750
34			VFN	65	3.0	$375
36			VFN/NM	70	4.0	$425
37			FN/VFN	50	3.0	$235
38			NM	85	3.0	$575
39			VFN	65	4.0	$400
40			FN/VFN	50	5.5	$250
41			VFN	55	3.0	$225
42			NM	75	3.5	$325
43			FN	35	3.5	$125
44			FN	45	4.5	$160
47			VFN	65	4.0	$250
52			VFN	60	4.0	$225
53			FN	35	4.0	$400
57			FN	40		$130
59			VFN	55		$210
60			VFN	60		$235
61			VG	20	5.0	$175
62			FN	35		$100
63			VFN	60		$225
64			FN	40		$120
67			FN	45		$135
68			FN/VFN	50		$175
69			VFN	65	3.3	$225
72			VFN	60		$200
73			FN	45		$145
75			FN/VFN	50	3.5	$200
77			FN	40		$115
78			FN	40		$115
79			FN	35		$105
85			FN	40		$110
90			VG/FN	30		$100
93			FN	45		$115
94			FN	35		$105
97			FN	35		$100
98			FN	45		$110
99			FN	35		$100
100			FN	35		$235
EC Tales From The Crypt						
22			NM	80	4.0	$425
23			VFN	60		$180
27			VFN	65		$215
28			NM	85	3.5	$300
29			VFN	60		$175
30			VFN	65		$215
34			VFN/NM	70	4.5	$175
36			VFN	60		$150
42			FN/VFN	50		$110
DC Tomahawk						
2	MH		NM	88	3.0	$1100
EC Vault Of Horror						
13			VFN	65	1.0	$450
15			NM	80	4.0	$425
16			VFN	60	4.5	$225
17			VFN/NM	70		$215
18			VFN	65		$200
23			VFN/NM	70	5.0	$165
25			NM	85	1.0	$250
27			VFN/NM	70		$135
FWCT Whiz Comics						
1		E	G	10	4.5	$6000
5			NM	75	2.0	$1200
DC Wonder Woman						
5	MH		NM/M	90	0.0	$2100
9			FN	40	2.5	$200
16			NM	85	3.3	$500
17	MH		NM/M	90	0.0	$1250
19			NM	88	3.0	$625
DC World's Best Comics						
1			FN	45	3.5	$2250
DC World's Finest Comics						
20			FN	40	5.0	$200
21			FN	35	5.0	$125
31			VFN	55	5.0	$200
33			FN	35	5.0	$100
34			FN	35	4.5	$100
36			VG/FN	30	5.0	$90
37			FN	35	4.5	$100
38			VG	25	4.5	$80
42			VG	25	5.0	$80
43			VFN	55	4.0	$175
55			VFN	55	5.0	$90
80			FN	35		$85

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BATMAN: THE CEREAL

With your host
Duane (cereal Bob) **Dimock**

It took Superman only a decade to fly onto a cereal box after his first appearance in 1938, yet it took Batman almost 30 years to appear on a cereal box after his 1939 introduction in *Detective Comics* #27. We know Superman can promote products at the speed of light, but Batman, you see, has to use gasoline powered vehicles and Robin going door to door...

The cereal box has historically been (and still is) the most powerful weapon used to infiltrate our homes. Everyone has had a box to eat from, study, and dig in for a prize, while beginning the day. It is no wonder our super heroes would show up at the breakfast table.

Why Batman took so long is a mystery, but he could no longer be ignored with the premiere of the now famous 1966 ABC TV show. Batmania struck and Kelloggs' cereal guns were loaded with Bat ammunition. The shots were flavored with Sugar Frosted Flakes, Raisin Bran, Kelloggs' OKs (with Yogi Bear), Fruit Loops, Variety Packs and Caramel Flavored Stars. The Famous 1966 Bat logo appears on the fronts of these promoting a Batman periscope. Batman, in caricature form, is the same on the backs of the packages.

FIGURE 1: The Bat Ring offer circa 1966

Batman is telling you how to be a spy for only 60¢ and two box tops (the periscope was also available in stores). Of special interest on the OKs box is the prominent Yogi Bear. I consider this box the best Hanna Barbara cereal box as well as the best Batman box (both in value and appearance) and presents a unique "double collectible". Two of these mint flat boxes were sold for $500 each in May 1992. A prominent Indianapolis collector bought one of them and is now offering to purchase any others in mint for $1000 each! Holy Cereal Boxes...

The other 1966 promotion was also a "send away". For a mere 25¢ in coin, check, or money order (it's on the order form!) and a box top, you could receive a Bat stamp set which included Batman, Robin, Joker, Riddler, Penguin, the Batmobile and an ink pad. It was available on Sugar Frosted Flakes (Live it Up) and Raisin Bran.

That was it for America in the '60's, but our neighbor to the north was just getting started. Canada saw, on its grocery shelves, the Batman periscope in all three sizes of Corn Flakes in early 1967. Also, in early 1967, Canada saw a Batman Ring **(see figure 1, below)**, free inside Rice Krispies or Raisin Bran. This plastic molded head of Batman with his "Bat-wing" cloak was available in four brilliant colors (bat-black, red, green, and yellow). These were hard plastic and not "rubbery" black like the ones that are currently passing among collectors of late. With the recent explosion in demand for comic character rings, look out for this one. It's easy to forget, but 1967 was twenty five years ago!

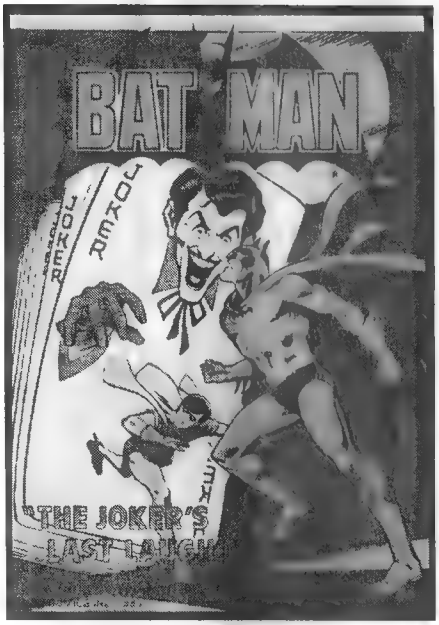
Batman was absent for twelve long years before showing up again in 1978. This time it was another cereal company (General Mills) and he was accompanied by his "Super Friends". Superman was featured as the main attraction which coincided with the 1st Superman movie. "Send only $1.25 and two box bottoms for the Cheerios Super Heroes Magnetic Dart Game" **(see figure 2 opposite,left)**... You could throw Batman, Robin, Wonder Woman or Superman in an attempt to jog the Joker, punch the Penguin, lambaste Luthor or crunch the Cheetah. Superman is on the front of the box while the Dynamic Duo appear valiantly on the back.

Two years passed as the 1980 Batman switched cereals and companies again, this time moving to Post. The campaign was the first of three intense Post promotional pushes that took place for three consecutive years (1980-82). Free inside was the following: (a) mini comic books in Fruity and Cocoa Pebbles, (b) Posters in Super

Sugar Crisp, (c) Stickers in AlphaBits, and (d) iron-ons on the backs of Honeycombs. Each box one of four possible different items and featured Batman, Wonder Woman, Superman, or all three in one scene. For $3 and two proof of purchase seals you could order a View Master and a free 3-D super hero picture packet.

Original art was created for the 1980 pamphlet that was sent to grocers to persuade them to stock up on the Post super hero line. Thirty million packages were made just for the four months these cereals would be on the shelves. In three years I estimate 100 million packages were printed.

Cheerios Super Heroes..
Superman
Batman
Robin
Wonder Woman
...They're all on your side when you get this fantastic
SUPER HEROES MAGNETIC DART GAME!
4 colorful 1" x 1½" Super Heroes darts with magnets
1—10"x7¾" target with Super Villains including the Joker, the Penguin, Luther and the Cheetah.
Safe—no sharp points.
SEND ONLY
$1.25
ORDER BLANK ON SIDE PANEL—»



1981 brought similar "free inside" items except they decided to "re-distribute" the premiums among the cereal brands. The new line up looked like this: Posters in Fruity and Cocoa Pebbles, mini-comic books in super Sugar Crisp **(see figure 3, top right),** iron-ons on Alpha Bits, and stickers in Honeycombs. The iron-ons were the same as those from 1980 (again, one of four different prizes per box). This was a two-fold promotion as you could win larger prizes instantly with an enclosed card. All super heroes were featured on the front and back of the box.

1982 ended up producing just as innovative an idea as the 1980-81 iron-ons with the famous "create a villain" contest. Four colors of water paints were attached to the back of the same Post cereals **(see figure 4, bottom right)** adorned with the likenesses of Batman and Robin, Superman, or Wonder Woman. Whichever super hero paint set was on back, that hero was featured on the front of the box. The idea was that you would draw a villain, color the picture, and send it in. The final entries were judged by "the professional art staff of DC Comics".

The Batman of cereal fame hid in his cave for seven more years until the Batman movie in 1989. Finally, after 50 years, he got his very own cereal box. Going with his fourth cereal company, Ralston came up with an earth shaking promotion that featured a "Batman Figure Bank", shrink wrapped to the new "Batman Cereal" box. Collectors were in a Batmania frenzy not

FIGURE 2: Cheerios dart game offer from 1978.

FIGURE 3: The Batman mini-comic, circa 1981.

FIGURE 4: The innovative create-a-villian promotion of 1982.

FIGURE 5: A collection of exclusively-made comics to tie in with the Bataman movie, 1989

FIGURE 6: Batmobile offer from the same year

FIGURE 7: The Canadian box that predated *Batman Returns* by four months

previously seen for any collectible or character. Collectors literally bought cases of the box banks (I know, I bought two myself). No other box in cereal history has survived in such vast numbers. Robin's conspicuous absence was the only major surprise for old time fans.

Pictured is the normal bank box and the rare missing bat-chest insignia bank box which is worth double the normal $8.

Eight different Batman cereal boxes were made:

1. A store manager's promo box, with the different promotions and hype listed on the back.

(The list of standard or "normal" boxes is as follows:)

2. Two fronts (mostly used with shrink-wrapped bank) Sept., 1989 .

3. Free Batman Comic Book offer (exclusively-made comics) Oct., 1989. **(see figure 5, above)**

4. Free Batman Logo Hologram T-Shirt offer Nov., 1989.

5. Free Glow in the Dark Batman Flyer offer Nov., 1989.

6. Free Glow in the Dark Poster offer Dec., 1989.

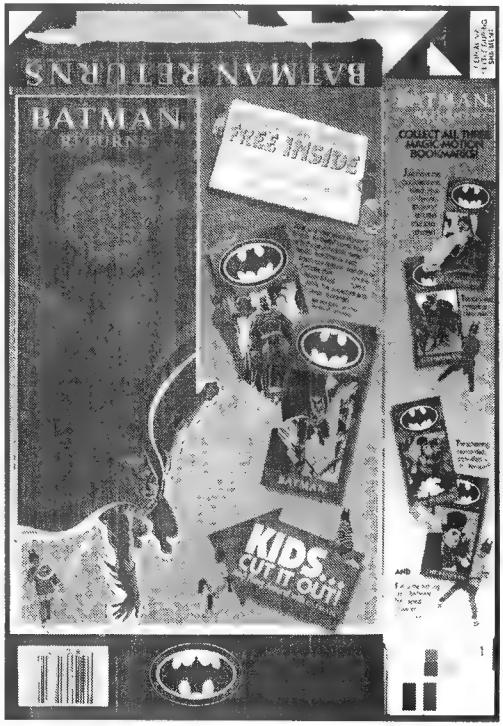
7. Free Batman Kite offer Dec., 1989.

8. Free inside Mini Toy Batmobile Feb., 1990. **(see figure 6, below left)**

Two offers listed on the back of the promo box never seemed to surface, namely the "Batman Video Offer" and the "Free On-Pack Batman Game". The Mini Toy Batmobile was used instead of the Free On-Pack Batman Game. #3 through #5 also had the Bat Bank shrink wrapped at times.

Notes on #3 through #7 above. A consumer dispute arose from these "free" offers, as you could not get these "free" items unless you sent 50¢ to cover postage, hence it was not actually "free". #8 also had an instant contest winner for a child size Batmobile. In the lucky boxes, the instant winner certificate was inside the enclosed mini Batmobile. Also, the mini Batmobile was plastic, unlike the Ertl brand model sold in stores, which was metal. This seems to be the only place this price climbing, extremely collectible, plastic Batmobile was available.

Four months prior to the Batman cereal distributed in the US, Post had Batman (the movie) featured prominently on Canadian distributed Alpha-bets, Sugar Crisps, and Honeycomb **(figure 7, opposite)** and a three-way Batman Action Card



inside. Different cards were available and they actually worked! You could also enter a contest to be a "police commissioner for a day". The front of it had the new Bat logo and great photo splashes on the back.

Batman Returns stimulated Ralston to put out Batman Returns Cereal. The graphics are good but we breakfast eaters lost 1 1/2 oz. of cereal from the 1989 14 oz. size. This time Ralston got the cereal on the shelves before the movie hit the theaters but will probably not make the same level of sales associated with the PR frenzy associated with the first movie. So far, there has been a promo box, a Magic Motion Bookmark (2-way vari-view, three different) **(see figure 8, below)**, Glow-in-the-dark static cling stickers (four different), three different cut-out puzzle boxes, three different double-vision "imager boxer" and Batman Returns Catch Game (cut-and-play box).

In the Canadian products, there is, once again, a Batman promotion with Post on Alpha-bits, Sugar Crisps and Honeycomb (same as 1989). What's weird about this promotion is there is no mention of the Batman Returns movie at all! There is a nice likeness of Batman in the lower front right corner and a large one on the back. Also Penguin and Catwoman. This time you have to collect ten different bike accessories. They are three clackers (bicycle spoke cards), three license plates, and four stickers. **(see figure 9, above)**

I'm not sure when Batman will show his cowl on a cereal box again. I would expect Robin to have his own cereal someday... maybe like a "Robin's" Egg Shaped Cereal featuring a free nest to make out of the shredded empty cereal box. Who knows?. Whenever it does happen, at least you'll know a little of the background of the "Batman Cereal". Thanks for reading and don't forget; breakfast is the most important meal of the day! ■

(Thanks to Joe Desris, #1 confirmed Bat Fan, for his precision knowledge and the use of the original artwork. Thanks to Steve Glew for the new Canadian information. Thanks to Ralph and Virginia Moody, #1 Post Fans, for pictures. And thanks to Steve Bob for general information.)

SUMMARY LIST OF BATMAN BOXES AND APPROXIMATE VALUES
1966-1992

Value is based on condition of complete box and if premium is included.
Example: Mint 1966 OKs box with periscope toy = $500,
box in fair condition $75

FIGURE 8: The first mini-comic offer, circa 1981.

FIGURE 9: A 1992 promo that oddly failed to acknowledge *Batman Returns*

COMIC BOOKS FOR SALE

Include $5 shipping. Phone reservations accepted 10 am until 10 pm Central.
Please call or write to receive my current catalog of nearly 20,000 comics.
James Haack,11149 W. Meinecke #2,Wauwatosa,WI 53226,414-771-5209

* MARVEL *

AMAZING SPIDERMAN
#2 fn $700
#4 vf- $500
#6 vf/nm $700
#14 nm $1000
#16 vf $175
#17 nm $500
#18 nm $300
#23 f/vf $120
#24 vf/nm $105
#25 vf $120
#26 vf/nm $150
#30 vf+ $85
#40 vf/nm $160
#50 vf+ $150
#51 nm $90

AVENGERS
#2 f/vf $200
#3 nm $350
#5 vf- $100
#6 vf- $80
#7 nm $150
#9 vf+ $110
#10 nm $150
#11 vf $120

CAPTAIN AMERICA
#100 nm $300

CONAN
#1 nm $180
#2 nm $70
#3 nm $100
#4 nm $55
#5 nm $55

DAREDEVIL
#1 vf/nm $1000
#2 vf/nm $300
#3 vf+ $170
#4 vf/nm $120
#5 nm $150

FANTASTIC FOUR
#1 vg+ $1500
#5 vf/nm $1500
#20 nm $250
#48 f/vf $200

ANNUALS
#1 vf/nm $300

HULK
#1 vg $700
#3 vf $650
#4 vf $600

HULK
#5 vf/nm $600
#6 vf/nm $625
#102 nm $160

IRON MAN
#1 vf/nm $270

IRON MAN & SUB-MARINER
#1 nm $165

JOURNEY INTO MYSTERY
#84 f/vf $300
#85 f/vf $175
#98 nm $100
#100 vf $55
#103 nm $60
#104 nm $60
#106 nm $60
#112 nm $150
#115 nm $60
#117 nm $50
#121 nm $50
#123 nm $50

ANNUALS
#1 vf $70

SILVER SURFER
#1 nm $400
#4 vf- $165

STRANGE TALES
#101 f/vf $275

SUB-MARINER
#1 vf/nm $100

TALES OF SUSPENSE
#39 fn $800
#43 vf $150
#57 vf/nm $120
#63 vf $85

TALES TO ASTONISH
#27 fn- $450
#52 nm $95
#54 nm $75
#56 nm $75
#59 vf/nm $90
#70 nm $95

X-MEN
#5 nm $225

* DC *

ACTION
#233 vf $100
#238 vf $100
#261 vf $50

ADVENTURE
#45 f/vf $650
#267 f/vf $325
#269 vf/nm $120
#300 fn $100

ALL-AMERICAN
#24 fn $500
#62 vf $220

ALL STAR
#3 f/vf $5000
#6 nm $2500
#18 vf/nm $1200

ATOM
#1 vf/nm $800
#2 vf $200

BATMAN
#6 fa $165
#17 vf/nm $950
#24 vf/nm $700
#27 vf $600
#36 nm $600
#49 vf/nm $600
Ann#1 vf $225

BRAVE AND THE BOLD
#30 fn $375
#34 f/vf $600

DETECTIVE
#47 vf/nm $900
#104 vf/nm $400
#115 vf $300
#127 nm $450
#138 vf $450
#170 vf $300
#189 vf/nm $275
#225 fn $1000

80-PAGE GIANTS
#1 vf/nm $160

GANGBUSTERS
#1 fn $145

GREEN LANTERN
#5 f/vf $135
#9 f/vf $85
#11 f/vf $60
#12 f/vf $60
#17 f/vf $55
#18 f/vf $50
#19 vf+ $75
#21 vf $60
#23 vf $60
#26 vf $60
#27 vf $60
#28 vf $60
#29 vf $60

HAWKMAN
#1 f/vf $200
#2 vf $80
#3 vf/nm $75
#4 vf $80
#5 vf $50
#9 vf $50

JUSTICE LEAGUE
#1 vf/nm $2000
#5 f/vf $120
#6 vf/nm $155
#11 f/vf $70
#14 vf $90
#15 vf $90
#18 vf- $60
#21 vf/nm $175
#22 vf/nm $160

LOIS LANE
#70 nm $200
#71 vf/nm $80

SEA DEVILS
#1 nm $750

SENSATION COMICS
#100 vf- $110

SHOWCASE
#17 vg/f $300
#22 gd $300
#22 vg $700
#23 vg/f $220
#24 vg $175
#28 fn $90
#30 vg/f $120
#34 vg $250
#35 f/vf $300
#36 vf- $250
#55 vf/nm $175

STRANGE ADVENTURES
#1 f/vf $750
#9 f/vf $500
#180 nm $300

STRANGE ADVENTURES
#184 vf $85
#195 nm $115

SUPERBOY
#1 gd $450
#2 vg/f $300
#4 g/vg $110
#5 g/vg $110
#9 f/vf $230
#10 vg/f $120
#12 fn $120
#14 vf- $190
#15 nm $325
#16 vg $50
#19 vg+ $60
#20 nm $250
#23 fn+ $70
#24 fn $60
#25 fn $60
#28 f/vf $90
#34 f/vf $60
#50 vf $70
#51 vf $50
#68 f/vf $200
#100 nm $225

SUPERMAN
#10 nm $1000
#36 vf/nm $450

TALES OF THE UNEXPECTED
#6 vf/nm $200
#9 vf/nm $200

WONDER WOMAN
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* Original art Brave & Bold #43 page #19 by Joe Kubert .. best offer

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ZEN INTERGALACTIC NINJA™

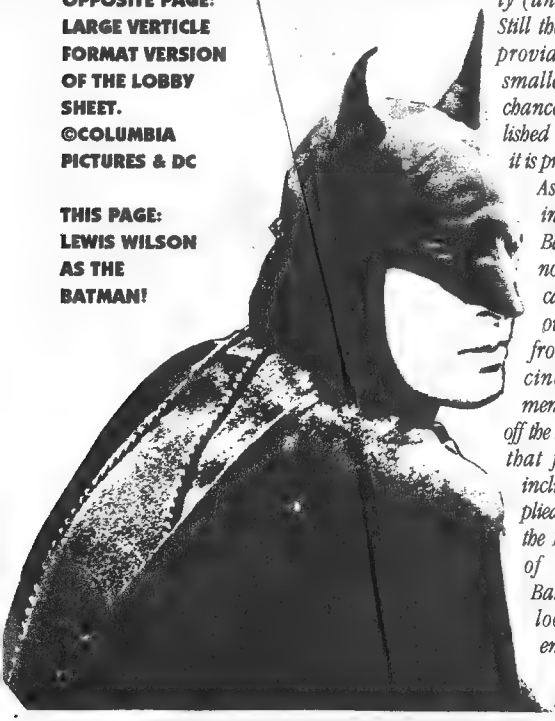
. . . it's the Batman Serial

Saturday Matinee Mania

Editors note: Back in the early '40s, Batman was already a household word. He was so popular in fact, that Columbia Pictures Corporation decided to make a 15 part serial and obtained the rights from DC when the Dynamic Duo was less than a year old. What follows here are excerpts from the press kit which was written by the studio and supplied to local theaters. The theater manager would then provide these pre written "news" stories to the local paper in the hopes of getting a little publicity (and free promotion). Still the case today, if one provides a news item to smaller newsspapers, the chances of getting it published increase radically if it is pre written.

OPPOSITE PAGE: LARGE VERTICLE FORMAT VERSION OF THE LOBBY SHEET. ©COLUMBIA PICTURES & DC

THIS PAGE: LEWIS WILSON AS THE BATMAN!



As you peruse this interesting angle on Batmania in the '40s, note how much historical (and often humorous) detail can be had from this rare piece of cinema/comic book memorabilia. And to top off the seven "news releases" that follow, we've also included the studio supplied synopses for each of the 15 episodes and a list of screen credits. Batman trivia buffs... look out! There's enough here to stump even your most knowledgeable Batman trivia playing friends! (Special thanks to David "PEZ King" Welch for providing the isource material.)

'BATMAN' SWINGS INTO ACTION IN TWO-FISTED CHAPTER PLAY

(Review) Plenty of screen thrills are augured for the weeks to come at the (name) Theatre where "The Electrical Brain," opening chapter in Columbia Pictures' super-shocking reprint serial, "Batman," returned to the screen yesterday and proved to be a jam-packed parcel of surprises and excitement. Based on the famous adventure comic strip character created by Bob Kane, this first episode of "Batman" introduces us to the heroic Batman and his indomitable pal Robin, the Boy Wonder, as they hit on the trail of a gigantic enemy undercover ring!

In yesterday's first chapter of "Batman," Martin Warren has been kidnapped by the ring and Linda Page, his niece, calls on the famous crime fighter to help effect his release. Meanwhile, in a secret room back of an amusement concession, a sinister Dr. Daka gives Warren the choice of revealing where the city's radium supply is kept or of being turned into a Zombie. Under the influence of drugs, Warren divulges the whereabouts of the precious metal at the city hospital.

Daka dispatches a radio-controlled Zombie and a car full of hoodlums to the hospital to filch the radium, but the Batman pursues the gang to the roof of the hospital. A terrific battle follows. Daka, watching through his television screen, orders the Zombie to leave. The creature walks off the edge of the roof and plummets to the pavement below.

A moment later, the Batman is forced to the ledge by the remaining members of the gang. Raining blows on him, the thugs send the overwhelmed fighter reeling into space as the chapter comes to its exciting climax.

Directed by Lambert Hillyer, "Batman" was written for the screen by Victor McLeod, Leslie Swabacker and Harry Fraser and presents Lewis Wilson in the title role and Douglas Croft as Robin, the Boy Wonder.

'BATMAN' SERIAL STARS POPULAR CARTOON HERO

Still another cartoon figure comes to the screen in "Batman," Columbia Pictures' action-crammed reprint serial which returns at the (name) Theatre, and will continue each week thereafter for 15 weeks. Lewis Wilson will be seen as "Batman" and Douglas Croft portrays Robin, the Boy Wonder. "Batman" follows a long line of serials whose heroes and story lines first appeared in newspaper cartoon or comic book form, "Superman," "Brick Bradford", and "Thunda, King of the Congo" are just a few of the cliff-hangers of the past which were originally pen-and ink drawings.

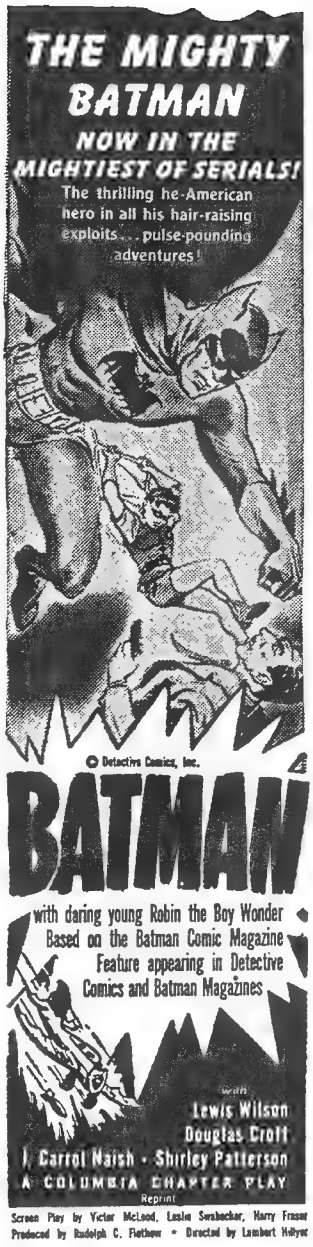
The periodic crises faced by the heroes of cartoons are made to order for motion picture serials, in which the protagonist must face death or dishonor— and sometimes both every week. In the following episode, he quickly overcomes the terror facing him only to be faced by other crises even more dangerous to life and limb. "Batman" is reported to have its full quota of sensational climaxes–14, to be exact, since the 15th chapter must end with a clinch of hero and heroine to say nothing of the many fights and perils faced by the serial hero before the climatic suspenseful incident which culminates each episode.

SERIAL HISTORY MADE BY COLUMBIA'S 'BATMAN'

Next to "The End," the phrase "To Be Continued Next Week" undoubtedly is the most famous subtitle in the movies. It was first tacked on the end of a serial episode in 1913, and it is still seen on the screen, following some hair-raising situation in which the heroine is either left lashed to railroad tracks or about to be devoured by a ferocious tiger.

A number of the major Hollywood studios continue to make these multiple chapter films to meet the continuing audience demand and first-run houses use them as well as family trade theatres in big cities and small towns. A Columbia reprint serial, "Batman," with Lewis Wilson, Douglas Croft, J. Carrol Naish, and Shirley Patterson is currently playing each (day) at the (name) Theatre.

The serial film started as a circulation builder for newspaper and magazines. In 1912, "The Ladies World" and Edison cooked up a deal by which the publication ran the narrative of "What


THE MIGHTY BATMAN
NOW IN THE MIGHTIEST OF SERIALS!
The thrilling he-American hero in all his hair-raising exploits . . . pulse-pounding adventures!
© Detective Comics, Inc.
BATMAN
with daring young Robin the Boy Wonder
Based on the Batman Comic Magazine
Feature appearing in Detective Comics and Batman Magazines
with
Lewis Wilson
Douglas Croft
J. Carrol Naish • Shirley Patterson
A COLUMBIA CHAPTER PLAY
Reprint
Screen Play by Victor McLeod, Leslie Swabacker, Harry Fraser
Produced by Rudolph C. Flothow • Directed by Lambert Hillyer

Happened to Marv?" and the film company simultaneously released the motion picture version. This film was a series of separate stories, each complete in itself, in which the same cast of characters and actors appeared.

The following year, Selig made the first honest-to-gosh serial. "The Adventures of Kathlyn" ran twelve episodes and was tied in with a chain of newsspapers in which the story ran daily. Kathlyn Williams was the star. By 1914 the serial was established. Pearl White made one of the most famous, "Perils of Pauline," and became one of the most popular stars in filmdom.

Forty-two years have lapsed between "The Adventure of Kathlyn" and Colombia Pictures' reprint serial, "Batman". Serials' basic formula-a chase, plenty of fighting, sustained suspense, and last minute rescues, was praised highly for its superb entertainment; according to Hollywood, the serial's return was demanded by action fans throughout the country.

ROBIN THE BOY WONDER PLAYED BY YOUNG VET.

When Director Lambert Hillyer advised Douglas Croft that he was to be importantly cast in Columbia Pictures' thrill packed chapter play reprint, "Batman," which returns (date) to the (name) Theatre, the young star thought that at last his "double" life had come to an end. That turned out to be the truth but not the whole truth.

Beginning with "Pride of the Yankees," Croft had specialized in doubling as the younger edition of some of the screen's greatest male stars. In addition to playing Lou Gehrig as a boy in the Gary Cooper picture, he also portrayed young James Cagney in "Yankee Doodle Dandy" and a teen-aged Glenn Ford in "Flight Lieutenant." As "Robin, the Boy Wonder," Croft was co-featured with Lewis Wilson, who played the title role in "Batman." In this part, the youngster was given his first opportunity to act without assimilating an older star's mannerisms.

Born in Seattle, Washington, Croft became interested in acting while still a tot. Moving to Los Angeles with his mother, he enrolled at the Cummock School where he took part in the usual juvenile sports and appeared in class plays. The young actor attracted the attention of a Hollywood agent when he appeared on a radio program and made his motion picture debut in "Remember the Day" with Claudette Colbert. Since then, the young actor has rapidly climbed the ladder of success. ROBIN, the BOY WONDER, is played by young Douglas Croft in Columbia Picture's Super-serial reprint. "Batman."

VILLAIN IN 'BATMAN' IS WORLD MENACE!

A United Nations embodied in one man. That's J. Carrol Naish. Do you want an actor who can

converse fluently in English, Italian, French, Flemish, or Spanish? Or does your production call for a heavy of any particular nationality? Mr. Naish is your man.

He's already been filmed as a Mexican, Greek, Bulgarian, Italian, Chinese, garden American and now in Columbia's thrill-filled reprint serial, "Batman," he plays a Japanese.

HE MOVES LIKE A FLASH! HE RIDES LIKE THE WIND! HE CAN PUNCH LIKE A BATTERING RAM!
BATMAN
with daring young Robin, the Boy Wonder
The mighty red-blooded American hero comes to thrilling life in a great adventure serial
Based on the Batman Comic Magazine Feature appearing in Detective Comics and Batman Magazines
with Lewis Wilson - Douglas Croft
J. Carrol Naish - Shirley Patterson
A COLUMBIA CHAPTER PLAY

'BATMAN' WARS AGAINST ENEMY RING IN SERIAL

(General Advance) One of the nation's most popular comic strip and motion picture figures, "Batman" returns to life on the (name) Theatre screen beginning on (day or date) Based on the pulse-pounding comic magazine feature, this thrill-filled reprint serial once again depicts the excitement and action of the comic strip multiplied a hundred-fold, according to movie-goers' fond memory. "The Electric Brain" is the first tingling episode of "Batman."

Husky Lewis Wilson plays the role of the sensational Batman and Douglas Croft, a typical American boy, appears as Batman's inseparable pal Robin, the Boy Wonder. Shirley Patterson adds a glint of feminine loveliness, while J. Carrol Naish plays the leader of an enemy underground ring which is finally brought to bay by Batman.

The suspenseful opening chapter reveals Batman and his girl friend, Linda Page, uncovering a gigantic sabotage plot, when Linda's uncle, Martin Warren, is abducted by the ring and forced to locate the vault where the city's radium supply is stored. The crime fighter tangles with the hoodlums and, after a terrific battle, succeeds in routing them and averting the robbery.

Learning that the ring is headed by an enemy agent, Dr. Daka, the Batman sets out to round up the saboteur and his mobsters. The desperate trail leads through eerie waterfront dives, across blazing high voltage wires and into the very jaws of destruction! Ultimately, Batman, with the aid of the indomitable Robin, succeeds in bringing the entire undercover ring to justice and Dr. Daka to a well deserved end.

'BATMAN' LIVES BY OWN RULES OF WAR

Much is possible to the heroes of the comic magazines. They may fly through the air with the greatest of ease. They may move through space and time with casual disregard for the here-and-now which limits their readers. They may employ "interrogators," "gravitors," and other miraculous weapons.

At the same time, if Columbia Pictures' "Batman," is an example, there is much the hero of the comic magazine cannot do. Batman lives by a code of ethics and etiquette even more formidable than the better-known restrictions which hog-tie the cowboy stars of the screen.

For example, a cowboy star may use his guns with bullet splashing realism although he may not ambush the villain, fire first, or keep on firing if the villain's gun is empty. Batman, on the other hand, is not allowed to fire a weapon at all!

In "Batman," the Columbia reprint serial at the (name) Theatre every (day) with Lewis Wilson as Batman and Douglas Croft as Robin the Boy Wonder, the crime-fighting comic strip hero picks up a weapon only to return it or to remove it from immediately tempting a villain. He does not fire it.

Based on the well-known Batman Comic Magazine Feature appearing in Detective Comics and Batman magazines, the Columbia reprint serial had to conform closely to the code of behavior of the popular thrill-and-action team, Batman and Robin. Such conformity simply made it necessary for screen writers Victor McLeod, Leslie Swabacker and Harry Fraser to exercise greater ingenuity than ever to insure the methods by which Batman and Robin meet the many dangerous situations posed by their current enemy, the diabolical Dr. Daka.

A SYNOPSIS OF EACH Episode:

EPISODE 1: THE ELECTRICAL BRAIN

The Batman (Lewis Wilson), and his young assistant, Robin, the Boy Wonder (Douglas Croft), hit on the trail of an enemy sabotage ring, when Bruce's girl friend, Linda (Shirley Patterson), asks the pair to help her free her uncle, Martin Warren (Gus Glassmire), from the clutches of the ring. The Batman learns that the ring plans to steal the city's radium supply from the city hospital, and hurries there to prevent the theft. A terrific fight ensues, and the attempted robbery is thwarted. However, during the battle, the Batman is forced to the roof, and staggered by the rain of blows poured on him by his numerous adversaries, is finally sent reeling over the ledge into space!

EPISODE 2: THE BAT'S CAVE

The Batman lands unhurt on a painter's scaffolding, and returning to the roof, captures one of the gangsters with Robin's aid. Back at the Batman's hideout, the Bat's Cave, the gangster reveals that a Dr. Daka (J. Carrol Naish) directs the ring from the House of the Open Door. Disguised, the Batman and Robin visit the Open Door, and discover Linda a prisoner there. Hooking ropes over electric cables suspended between buildings, the Batman and Robin climb to the room where she is imprisoned and overcome a number of the mobsters, Then carrying the unconscious Linda, the Batman slowly makes his way back over the cables. One of the gangsters breaks a wire and touches the raw end against the cables. Sparks and flames engulf the pair. Suddenly the Batman loses his balance and he and Linda plunge downward into space!

EPISODE 3: THE MARK OF THE ZOMBIES

The Batman saves himself and Linda by grabbing a rope he had suspended from the cables. Meanwhile, Daka has transformed Warren into a Zombie, and plans to derail a supply train. However, the Batman lures several members of the ring to an old office building and, when a free-for-all fight develops, gains possession of a marked map showing details of the proposed derailment. The crime-fighter and his pal hurry to the scene of the crime and once again rout the gang. Then the Batman disconnects the bomb as the train is heard in the distance. One of the hoodlums sneaks up and slugs him with a wrench. The Batman sprawls unconscious across the tracks as the train roars straight for him!

EPISODE 4: SLAVES OF THE RISING SUN

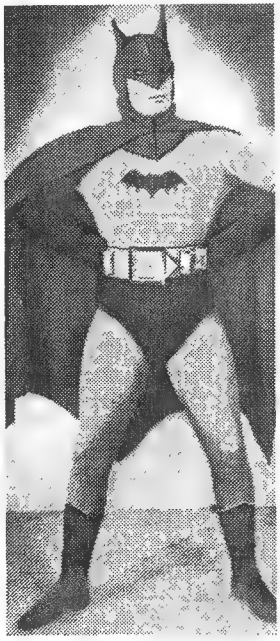
Robin pulls the Batman to safety. Meanwhile, Daka learns that a new supply of radium is expected. He drugs Linda and steals the delivery papers from her purse, after luring her to a fortune-teller. Robin and the Batman, shadowing Linda, pick up the mob's trail and give chase. Closing in, the Batman leaps onto the gang's armored car and disposes of all its occupants except the driver. He battles desperately with the Batman for control of the wheel. During the struggle, the car crashes over a cliff and hurtles to the bottom of the canyon.

EPISODE 5: THE LIVING CORPSE

The Batman leaps from the car as it plunges over the cliff. At home, an assignment from Washington awaits him. He is to protect the new Lockwood airplane motor. Two of the Lockwood men are abducted by Daka and transformed into Zombies. Just before a test flight, the Batman secrets himself in the plane. No sooner is he hidden, than the new Zombies enter the plane dressed in pilots' clothes. Following Daka's radio directions, the Zombies take the plane into the air. Suddenly the doctor sees the Batman on his television screen and orders the Zombies to attack. Out of control, the plane attracts attention and suffers a direct hit from an ack-ack battery. Spinning crazily, it crashes to earth!

EPISODE 6: POISON PERIL

The Zombies are killed in the crack-up, but the Batman miraculously escapes injury. Back in tow, Colton, (Charles Middleton), an old friend of Linda's uncle, is searching for him. He has discovered a radium mine. Daka learns of Colton's mine and attempts to lure him to an old smelter in order to force him to reveal the mine's location, The Batman learns of Daka's ruse and takes Colton's place at the rendezvous. He and Robin attack the gangster and a battle royal follows. In the melee, an acid vat is tipped over, and a stream of acid hits an exposed high-tension wire. There is a blinding flash. Debris and timber fall, burying the Batman!



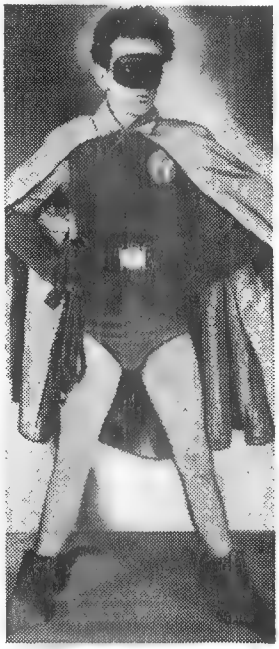
EPISODE 7: THE PHONEY DOCTOR

Robin digs the Batman out of the debris. Meanwhile, one of Daka's men, posing as a doctor, drugs Colton and brings him to the ring's headquarters. He is threatened with being turned into a Zombie, if he refuses to reveal the location of his mine, and after being shown Warren, now a Zombie, regretfully agrees. The Batman and Robin come to Colton's room and find the chloroformed handkerchief, which they trace to an abandoned laundry. At the laundry, they run into a half-dozen of the saboteurs and have it out with them. The Batman is knocked down an elevator shaft. Slowly the car starts down!

EPISODE 8: LURED BY RADIUM

Robin reverses the controls, sending the car upward and saving the Batman. Meanwhile, Daka has forced Colton to take several members of the gang to the radium mine. Linda takes Robin and the Batman there, and

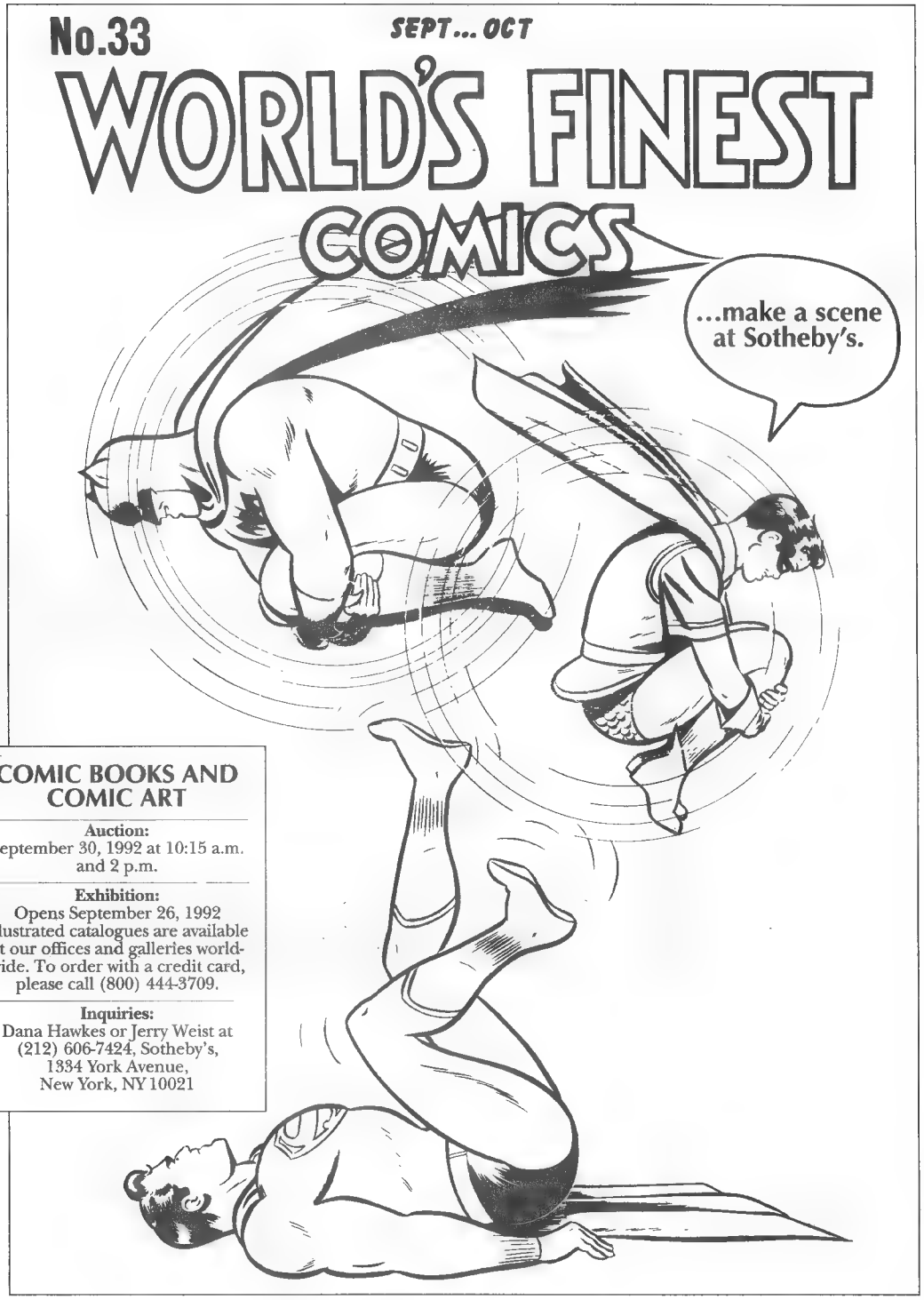
continued on page 42



OPPOSITE PAGE: THE BATMAN SERIAL ONE SHEET © COLUMBIA PICTURES & DC

LEFT: BATMAN, PLAYED BY LEWIS WILSON.

ABOVE: ROBIN, THE BOY WONDER, IS PLAYED BY DOUGLAS CROFT.



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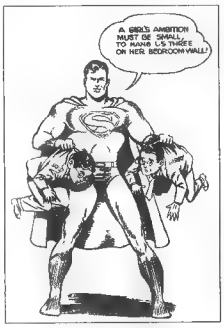
10 page interior unpublished story for Superman Comics from the Shuster Studio Artists, studio circa 1944.
AUCTION ESTIMATE: $12,000-15,000



Superman self-portrait of Superman & his creators, Jerry Seigel and Joe Shuster. By Joe Shuster Studio.
AUCTION ESTIMATE: $4,000-5,000

Original artwork by Carl Barks page 13 from Uncle Scrooge #60.
AUCTION ESTIMATE: $3,500-4,500

Original artwork by Carl Barks pages 1, 8, 9, 15 Uncle Scrooge #63.
AUCTION ESTIMATE: $15,000-18,000

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Auction estimate: $17,000-20,000

Superman No. 1 F restored by Susan Cicconi (pre - A.C.G.)*
AUCTION ESTIMATE: $16,000-18,000

Amazing Fantasy #15.
VF (pre- A.C.G.)*
AUCTION ESTIMATE: $4,000-5,000

Action Comics No.1. Very Fine minus (pre - A.C.G)* completely unrestored copy of this historical comic book in top grade.
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**These comics were graded by Sotheby's consultant before the A.C.G. committee convened in N.Y.C. on July 16-19.*

they arrive to find that Colton has escaped in the mine. When the thugs find him, Colton prepares to blow up the mine. Leaving Linda, the dauntless duo attack the gangsters. Robin clips one of the thugs, who collapses on the dynamite plunger causing a terrific explosion.

EPISODE 9: THE SIGN OF THE SPHINX

The Batman saves himself by flattening himself against the tunnel wall. Colton, however is nowhere to be found. Later the Batman gets information of another gang hideout at the Sphinx Club. Disguised as a mug, he goes there, and when Daka's men attempt to frisk him, a slugging match follows. When the fight spills over onto a wharf, Robin joins in. Robin and the Batman are both knocked out, with the latter lying directly under a gang-plank extending from the wharf to a ship. The mobsters push the gang-plank from the ship and apparently crush the Batman!

EPISODE 10: FLYING SPIES

Just as the gang-plank crashes down, the Batman throws himself over the edge of the wharf. Returning home, he learns that a stolen shipment of radium is on its way to Daka, by plane. Disguised as a hoodlum, the Batman is hired by Daka. At an isolated farm, Daka's men wait for the shipment to be dropped by parachute. As soon as it is sighted, the Batman drops his guise, steals one of the gangster's cars, and races for the parachute. The mob pursues, firing at the tires of the Batman's auto. One of their shots finds its mark and the car is thrown out of control. It crashes through a guard rail!

EPISODE 11: A NIPPONESE TRAP

The Batman jumps out of the car at the cliff's edge. Next, he has himself jailed, and from one of Daka's men, in the adjoining cell, learns the location of the ring's field headquarters. With Robin, he hurries there and the pair storm the place. Robin short-waves for the police before being overcome. Hearing the sirens, the gang flees. One of the mobsters secretly lights the fuse on some dynamite, but the Batman tangles with him before he can make his exit. As they struggle, the dynamite explodes, burying everyone!

EPISODE 12: EMBERS OF EVIL

Just before the explosion, the Batman finds a trap-door and saves Robin and himself. Meanwhile, Daka takes Linda to an abandoned factory, and when the Batman comes to rescue her, the mobsters jump him. During the struggle, some oily rags are set afire and the blaze quickly spreads throughout the building. Suddenly a flaming section of ceiling comes hurtling down on the Batman!

EPISODE 13: EIGHT STEPS DOWN

The burning timbers just miss the Batman. Linda, meanwhile, has been taken to Daka's retreat to be turned into a Zombie. The Batman goes to save her but is unable to gain entrance to the secret operating chamber. Accidentally stepping on a hidden button, he opens a false wall and steps into Daka's presence. Daka interrupts his Zombie operation on Linda, presses a button, and the Batman falls through a trap-door into a pit whose walls are studded with daggers. Slowly the walls of the pit begin to converge. Up above in the laboratory, Daka resumes the operation!

EPISODE 14: THE EXECUTIONER STRIKES

Robin raises the trap-door and pulls his pal to safety. Linda, now a Zombie, writes a note to the Batman asking him to meet her at an isolated building. Though suspecting a ruse, the Batman goes there. Daka's men overpower him and pack him into a crate. The crate is then tossed into a cave of ravenous alligators. It crashes down on the beasts sending them into frenzied attack!

EPISODE 15: THE DOOM OF THE RISING SUN

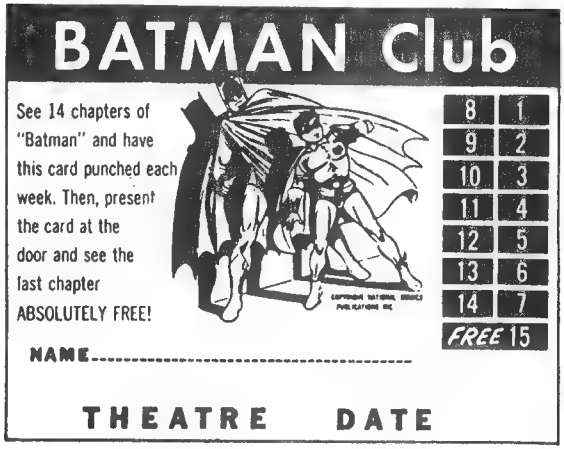
Robin comes to the Batman's rescue. He knocks out one of the gangsters and frees his fighting friend. The pair crash into Daka's inner sanctum, and after a terrific battle, overpower Daka and his men. The Batman orders the doctor to return Linda and her uncle from their Zombie state to normality. After doing this, Daka, makes a break for freedom, and is accidentally plunged into the alligator pit. As the police arrive to take the gang into custody, the Batman and Robin disappear—their work, for the present, is done!

CAST AND SCREEN CREDITS:

Batman	Lewis Wilson
Robin, the Boy Wonder	Douglas Croft
Daka	J. Carrol Naish
Alfred	William Austin
Linda	Shirley Patterson
Captain Arnald	Charles C. Wilson
Ken Colton	Charles Middleton
Foster	Robert Fiske
Preston	Michael Vallon
Martin Warren	Gus Glassmire

Screen Play by Victor McLeod, Leslie Swabacker and Harry Fraser; Based on the Batman Comic Magazine Feature appearing in Detective Comics and Batman Magazines; Created by Bob Kane; Directed by Lambert Hillyer; Assistant Director, Gene Anderson; Director of Photography, James S Brown, Jr., A.S.C.; Film Editors, Dwight Caldwell, Earl Turner; Music by Lee Zahler; Sound Engineer, Jack Goodrich; Produced by Rudolph C. Flothow. A Columbia Chapter Play Reprint. ■

A SCARCE COLLECTORS ITEM, THIS BATMAN CLUB CARD HAS NOT BEEN PUNCHED. ©COLUMBIA PICTURES & DC



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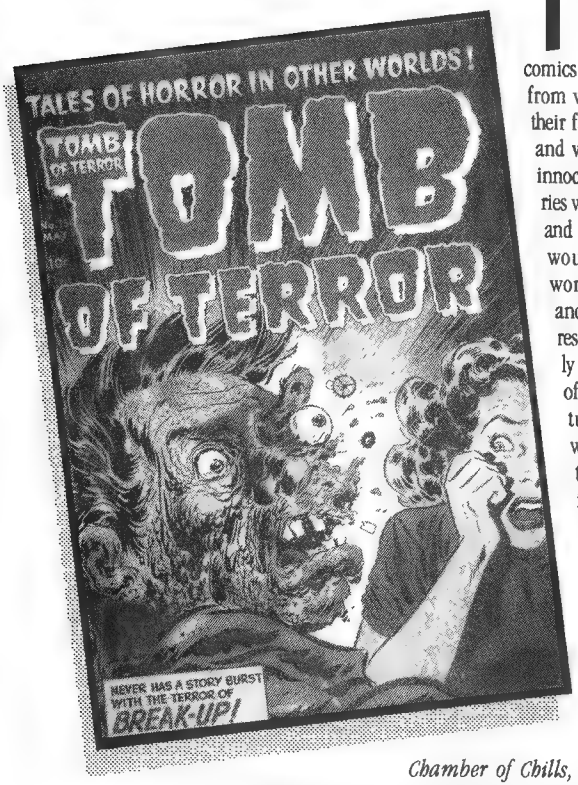
A Guide to Pre-Code Horror Comics

BY JOHN M. HAUSER



TOMB OF TERROR # 15:
Grisly "exploding head" cover
©Harvey Publications

The year was 1952. More comic titles were being printed than ever before. Young men were buying comics to read on the way home from work. Here they found all their fantasies. Monsters, ghouls, and vampires preyed upon the innocent. The villains of the stories would get their just rewards, and yes, sometimes the villains would win. Scantily clad women appeared on covers and in stories. The hero who rescued these women generally got a heroes reward. Some of the women, when freed, turned into spiders and werewolves. Then it was up to our hero to save himself, if he could.

When people mention Fawcett Comics I don't think of Captain Marvel, I think of *Strange Suspense Stories* and *Worlds of Fear*. Harvey comics doesn't mean Casper and Richie Rich to me. It brings visions of *Chamber of Chills, Black Cat Mystery* and *Witches Tales*. Horror comics were a phenomenal success. Every publisher was jumping on the band wagon. DC even tried to do a horror book when it printed *House of Mystery* and changed the title of *Sensation Comics* to *Sensation Mystery*.

There were approximately 1650 horror comics published from 1950 to 1954. This meant around 25 new issues were available each month. Atlas was the most prolific publisher and printed 400 horror comics in a five year period. This amounted to 25% of all the horror comics published. I wish I had been there to buy all 1650 of them as they were printed.

EC was the most famous of the horror lines. EC had the largest stable of famous artists working for it. But each publisher seemed to have at least one artist that stood out over the others. Some of the most famous artists of today were just starting their careers: Frank Frazetta, Al Williamson, Roy Krenkel, Bob Powell, Steve Ditko, Lou Cameron, George Evans, Wally Wood etc..

Here is a breakdown of horror comics publisher by publisher. I will try and include what are in my opinion some of the most noteworthy issues.

ACE

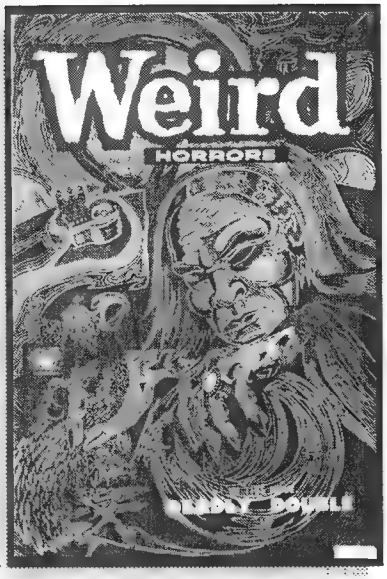
The Beyond, Baffling Mysteries, Challenge of the Unknown, Hand of Fate, and *Web of Mystery*

These books are incredibly cheap and fun reading. The issues containing Lou Cameron art are definitely a step ahead of the others.

ACG

Adventures into the Unknown, The Clutching Hand, Forbidden Worlds, Out of the Night, and Skeleton Hand

The 3-D issues of *Adventures Into The Unknown* #51-#59 are possibly some of the



WEIRD HORRORS #7
One of several remarkable covers by Ekgren at St. John

FANTASTIC FEARS #7
This famous issue contains the first published Ditko story, scripted by Bruce Hamilton ©Ajax/Farrell Publ.

FEAR
TALES OF
FANTASTIC
A Farrell Publication
QUICKLY, BROTHERS, THIS IS A VERY RESTLESS ONE!
BAH! HOLD IT, HE'S CRAWLING OUT AGAIN. THIS ONE'S GOT THE STRENGTH OF A DEMON!

most gruesome comics ever printed. The heavy use of black ink makes these extremely hard to find in high grade. The Williamson story "Return of the Werewolf" in *Out of the Night* #1 is my favorite story.

ARAGON
Mister Mystery and Weird Tales of the Future
Basil Wolverton and incredibly ghastly covers make these comics definite classics.

GILLMOR
Weird Mysteries
More Basil Wolverton.

KEY
Weird Chills
More violence and more Wolverton.

ATLAS
Amazing Mysteries, Captain America's Weird Tales, Marvel Tales, Suspense, Journey into Unknown Worlds, Venus, Amazing Detective Cases, Adventures into Terror, Mystic, Astonishing, Strange Tales, Adventures into Weird Worlds, Mystery Tales, Spellbound, Journey into Mystery, Uncanny Tales, Menace and Men's Adventures

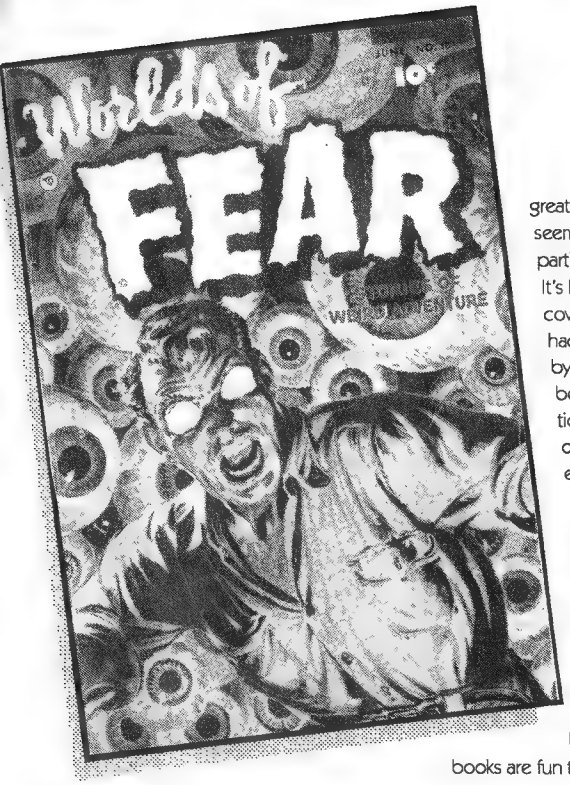
There was a world of thrills and chills beyond EC

This publisher accounted for 1/4 of all horror books published. The overall quality of the books was not particularly impressive. Every title contains some stories by major artists such as Wolverton, Williamson and Torres. For example, *Mystic* #31 contains a great Sid Check werewolf story that makes an otherwise unexciting book worth having.

AVON
Eerie, Out of This World, Strange Worlds, Witchcraft, City of the Living Dead, Phantom Witch Doctor, The Dead Who Walk, Diary of Horror, Night of Mystery and Secret Diary of Eerie Adventures
This publisher featured great painted covers. Of particular note is *Witchcraft* #5 which has one of the very few comic covers by Kelly Freas. Joe Kubert, Wally Wood, and Hollingsworth did some great work for this title.

CHARLTON
The Thing!, Lawbreakers Suspense Stories, Strange Suspense Stories, This Magazine is Haunted and This is Suspense
Steve Ditko makes many of these books true classics. His pre-code style shows what he was really capable of before he developed his Spider-Man style. His cover on *The Thing!* #15 shows a truly frightening rendition of a common worm grown to gigantic proportions. And who could ever forget the tongues cover of *Lawbreakers Suspense Stories* #11.

FOX FEATURES
A Star Presentation Magazine and Feature Presentation #5



great horror covers. The stories seemed mediocre. *Monster* #2 is a particular favorite of mine though. It's hard to find and has a great cover and stories. *Ranger Comics* had some great Tiger-man stories by George Evans that deserve to be checked out. The reproductions are everywhere but the originals still have a certain effect on me.

FARRELL
Voodoo, Haunted Thrills, Strange Fantasy, Fantastic Fears and Fantastic
The art was never great but the books are fun to read.

COMIC MEDIA
Weird Terror, Horrific and Terrific Comics
Don Heck at his best.

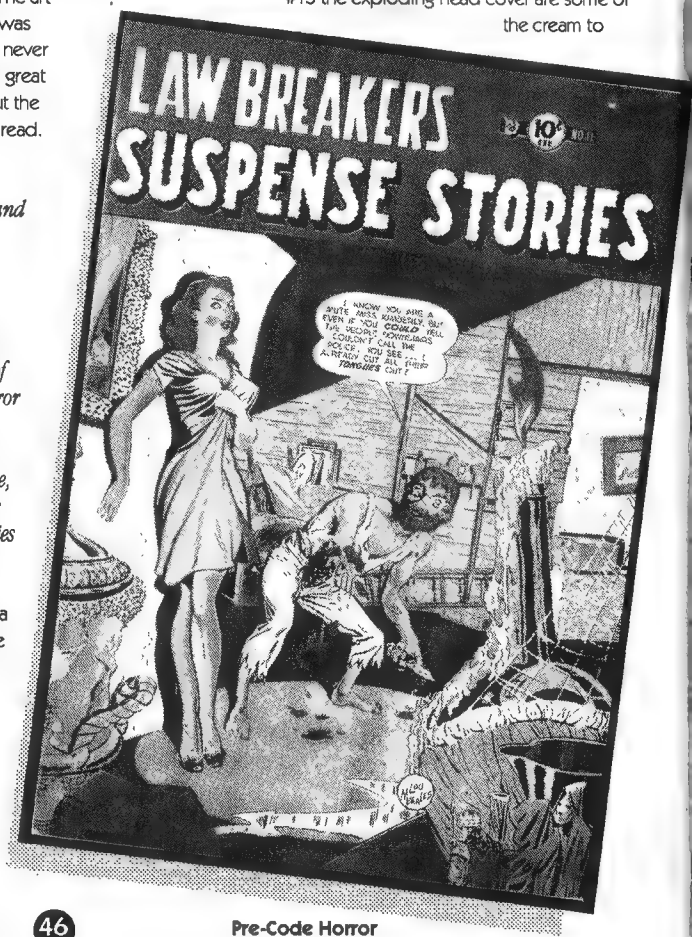
DC
House of Mystery and Sensation Mystery
Not very horrible but at least DC tried.

FICTION HOUSE
Jumbo #161 - #167, Ghost Comics and Monster
Ghost and the last few issues of Jumbo had

ME
Mysteries of Scotland Yard

FAWCETT
This Magazine is Haunted, Worlds Beyond, Worlds of Fear, Beware Terror Tales, Strange Suspense Stories, Suspense Detective, Unknown Worlds and Strange Stories From Another World
This publisher is a particular favorite of mine. They always used metallic ink on the covers and the interior coloring was always superior. Added to this are Norman Saunders painted covers, great Bob Powell and George Evans stories. The cover of Worlds of Fear #10 has the greatest 3-D effect of any cover I've ever seen. Worlds of Fear #3 has a terrific George Evans nuclear holocaust story.

HARVEY
Witches Tales, Chamber of Chills, Black Cat Mystery, Tomb of Terror and Thrill of Tomorrow
This is a solid quality line of horror books. They seem easy to find which could be due to the Harvey file copies that have been sold. The Bob Powell stories are superb. *Black Cat Mystery* #50 "White Heat" and *Tomb of Terror* #15 the exploding head cover are some of the cream to



WORLDS OF FEAR #10
The eyes have it...
©Fawcett Publ.

LAW BREAKERS SUSPENSE STORIES #11
Considered by collectors as among the most gruesome pre-code cover in comic book history

THIS MAGAZINE IS HAUNTED #16
Great art by Steve Ditko

be found here. These books NM at 75 dollars. I think severely underpriced. Try and find one at any price.

HILLMAN
Monster Crime
This book barely makes it into the horror category. It is a tough book to find in any condition.

PREMIER
Horror from the Tomb and *Mysterious Stories.*
Horror from the Tomb is quite rare and has a great cover and good stories.

PRIZE
Black Magic, Strange Worlds of Your Dreams and Frankenstein.
Lots of Kirby and some Ditko. Mediocre reading overall.

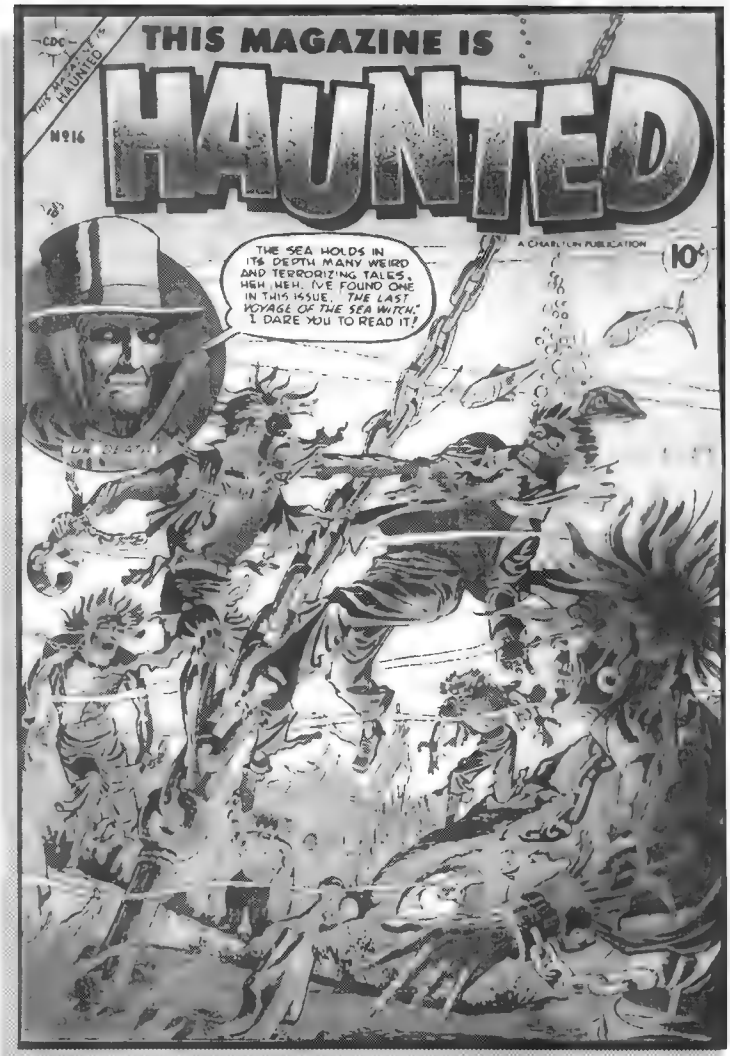
QUALITY
Web of Evil and Intrigue.
For me Quality Comics never made it as a publisher of horror comics.

STANDARD
The Unseen, Out of the Shadows, Adventures into Darkness, Fantastic Worlds and Lost Worlds
Alex Toth made these books stand out. Predominate use of black in covers. Overall good reading with no truly outstanding issues.

STERLING
The Tormented
The cover to #1 is absolutely great. These books are scarce, scarce and scarcer!

STAR
Blue Bolt Weird, Ghostly Weird, Startling Terror Tales, Shock Detective Cases, Spook, Shocking Mystery, and The Horrors
Some good LB Cole covers, but overall so-so reading.

ST. JOHN
Strange Terrors, Weird Horrors, House of Terror, Nightmare and Amazing Ghost Stories


THIS MAGAZINE IS
HAUNTED
A CHARLTON PUBLICATION
10¢
THE SEA HOLDS IN ITS DEPTH MANY WEIRD AND TERRORIZING TALES. HEH, HEH. I'VE FOUND ONE IN THIS ISSUE. THE LAST VOYAGE OF THE SEA WITCH. I DARE YOU TO READ IT!

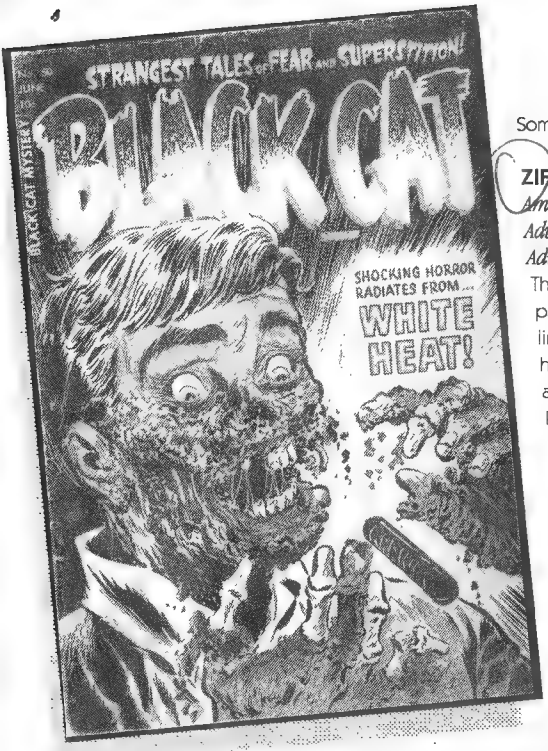
Joe Kubert did excellent work in many of these. Ekgren did three truly unique and unforgettable covers. I believe they are classics and worth owning. Try and find even one. Good luck-hunting for these.

SUPERIOR
Journey into Fear, Strange Mysteries and Mysteries Weird and Strange
The usual Canadian print quality. No outstanding art, but they do have some interesting stories. Overall this line definitely made it into the gross category.

P L PUB
Weird Adventures
Interesting and tough to find.

STORY
Mysterious Adventures and Fight Against Crime
Great reading. These boys really gave Wertham something to talk about.

TOBY
Tales of Terror, Tales of Horror, and The Purple Claw Nothing truly outstanding here.



Some good reading here.

ZIFF-DAVIS
Amazing Adventures, Weird Adventures, Weird Thrillers, Eerie Adventures and Nightmare
This publisher featured outstanding painted covers. This is a truly great line of books. *Eerie Adventures* #1 has a great Chess with Death cover and (count them), two great Bob Powell stories.

TRANS -WORLD
Mysterious Traveler Comics
A borderline horror book.

TROJAN-MERIT
Crime Mysteries, Beware and Secret Mysteries
No great art, but they truly mastered the gruesome horror story and cover.

MASTER-MERIT
Dark Mysteries
Some truly great horror covers in this title.

YOUTHFUL
Fantastic, Beware and Chilling Tales

Just looking at the art and stories offered by each of the publishers listed above makes me realize how much the people involved in producing the comics must have loved what they were doing. Where would Spider-Man be without Steve Ditko? The first Ditko story appeared in *Fantastic Fears* #5 and high books for $250. The first Ditko cover was *The Thing*! #12, and it high books for $280. These may not compare to *Showcase* #4, but they are significant events in comic book history. Many of these comics were destroyed or read to death. Their scarcity is not really reflected in the prices. Most of these gems can be picked up for less than $100 in mint condition. And if you want one in mint, just try and find it!

Horror comics also present some rather interesting mysteries that I have never solved to my satisfaction. Here are just a few of them.

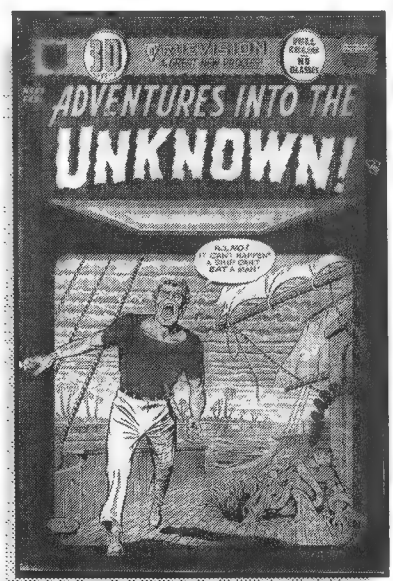
Every copy of *Dark Mysteries* #1 I have ever seen was stamped "printed in Canada" even though the print quality was distinctly American.

Does anyone know if Farrell ever printed *Police Thrills* #1? In 20 years I have never seen one offered for sale.

Does *Nightmare* #4 exist?

Very few comic titles began with issue #1. Why was this?

For me, this was the real "Golden Age" of comics. Who could look at the incredible Norman Saunders painted cover for *Worlds of Fear* #10 and not be affected? Dr. Wertham put a stop to this. And with the freedom of artistic license gone, the quality of the books dropped. Sadly, this was the end of an era. But luckily we collectors and fans can still obtain many of these fantastic, beautiful, and "horrible" horror comics of the fifties. And for the time bejng anyway, most are relatively inexpensive. Thanks for reading and if you know any of the answers to my little mysteries, please write, care of CBM. ■



BLACK CAT MYSTERY #50
The infamous "white heat" cover
©Harvey Publications

THE THING #12
The first Steve Ditko cover ever published
©Charlton

ADVENTURES INTO THE UNKNOWN #52
One of the great TRUEVISION issues
©ACG

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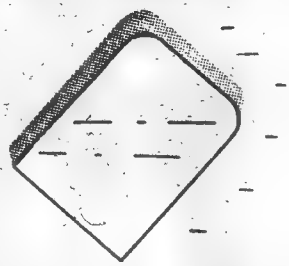

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9 F 30-
10 F+ 35-
14 F/VF 35-
17 VF/NM 30-

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8 VG+ 545 B.I.F.C.
9 VG/F 575-
10 F 650- B.I.F.C.
11 F 950 B.I.F.C.
12 F/VF 700- B.I.F.C.
13 F+ 600-
15 VF+ 1,000-
16 F/VF- 1,000-
18 F/VF 500-
19 VF 600- sm. cr. B.C.
21 VF+ 595-
22 VF 550-
24 VF+ 795-
26 VF- 795-
27 F/VF 595-
28 F/VF 595-
29 VG+ 195-
30 VF+ 850-
31 F/VF 495-
33 VF 550-
34 VF 495-
36 VF/NM 595-
38 VF- 595-
41 VF 395

BATMAN

#43 F/VF- 295-
45 VF- 425- BIFC
46 VF+ 495- BIFC
48 F/VF 335-
51 F/VF 295-

DETECTIVE

#52 VG W.S. 240-
55 VG+/F 295-
61 F- 250-
64 F/VF 995-
69 F/VF 650-
71 F+ 385-
72 VF- 425-
73 F/VF 385-
76 VF- 595-
77 F/VF- 320-
78 VF 475-
79 F/VF 395-
81 F+ 225-
82 VF- POBC 265-
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84 VF- 395-
85 VG- 170-
86 VF- 395-
89 VF+ 495-
90 VG+ 150-
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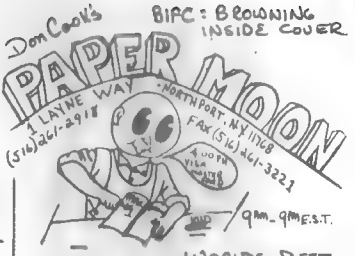

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129 VF MISCUT 235-
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132 VF/NM 350
133 F+ 175-
134 F/VF 235-
135 F/VF sm. P.O.B.C. 135-
136 NM 395-
141 VG 100-
147 F/VF 195-
230 VF- 275-
241 VF- 85-
250 VF+ 110
N.Y. WORLDS FAIR
1939 VG 1,200-
1940 VG+ 900-

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#1 VG 950-
2 VG+ 550-
3 F+ 635-
4 VG+ 300-
5 VG+ P.O. 1st pg. 245-
6 F/VF 400-
7 F 295-
8 F/VF 450-
9 F/VF 495-
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11 VG/F- 170-
12 F+ 260-
13 VG+ 180-
13 F/VF- 280-
15 VF 375-
16 VF- 340-
17 F/VF 295-
18 VF 335-
19 F/VF- 265-
20 VF 335-
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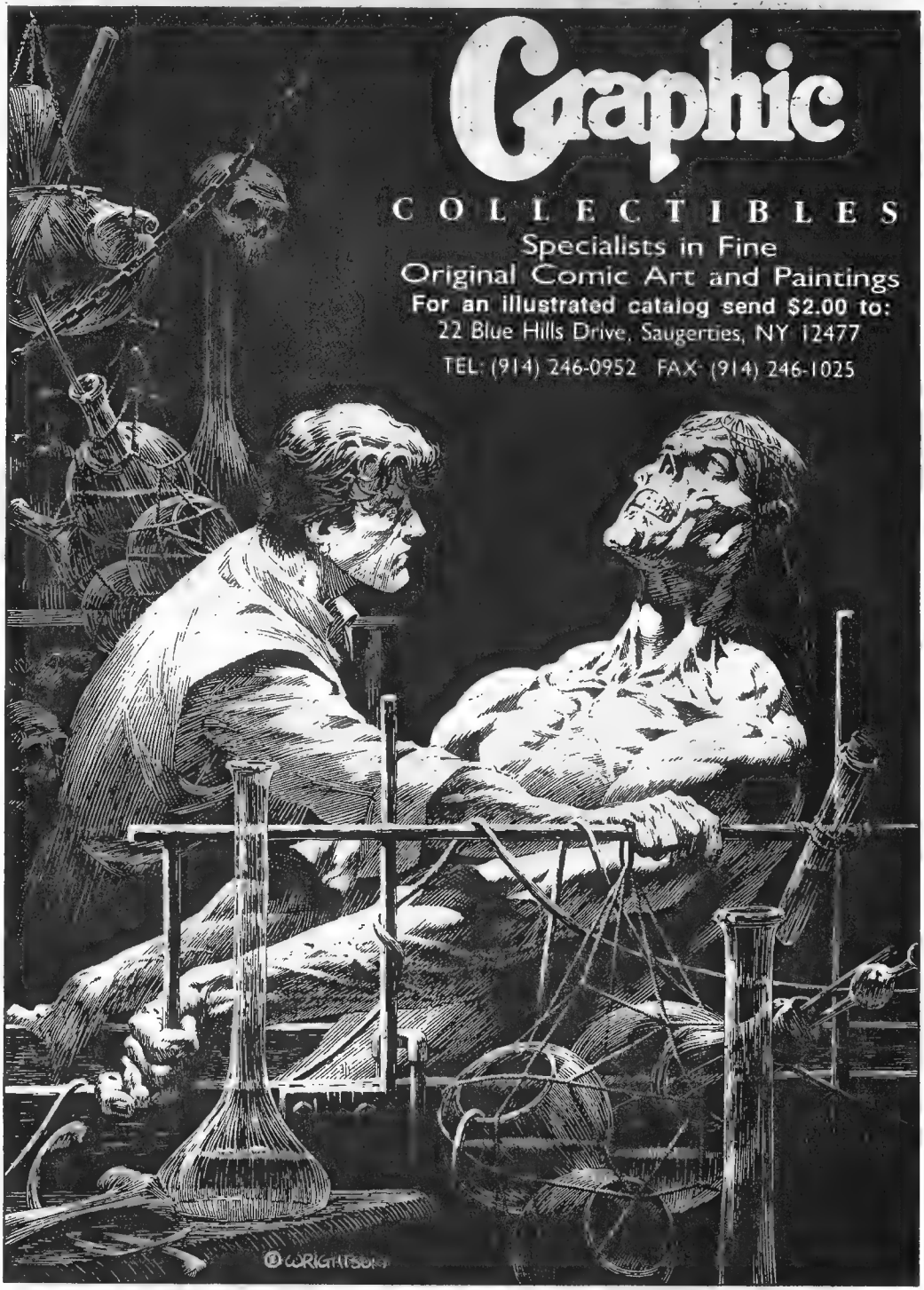
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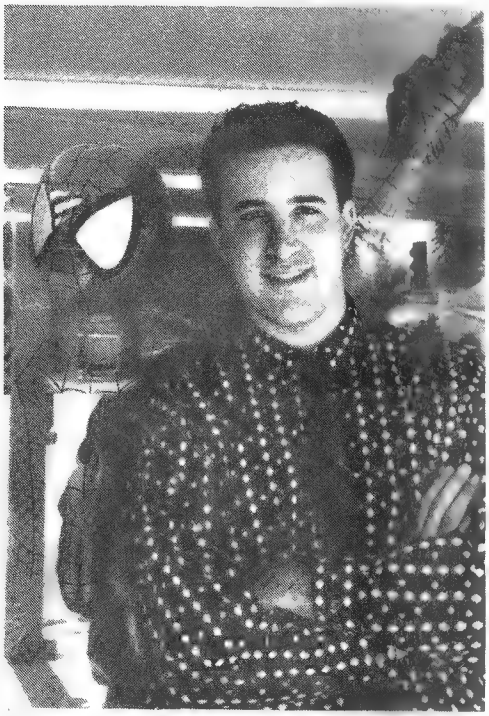
Convention dues & dunce...

20 humorous guidelines for the novice huckster



Going bankrupt isn't only for big shot store dealers. With a little ingenuity, even the small time collector can loose his shirt as a weekend warrior, by carefully following these 20 simple guidelines.

1. **Choosing the proper convention.** Instead of paying a fortune for a table at Wondercon or San Diego, buy a table at a convention put on by two teenagers at their junior high school cafeteria. Make the organizers guarantee that the only advertising for the con was leaflets stapled to neighborhood telephone poles. Oh, and be sure that the star convention guest is the back-up letterer for Tower Comics.

2. **Scheduling set-up time.** Make sure to stay up until all hours "partying" and to show up about five minutes before the doors open. That's all the time a really sharp operator needs to set up anyway.

3. **Neighbor relations.** If the adjacent dealer is even more tardy than you, and he hasn't set up yet, take the opportunity to set up on his space. Get surly if he asks you to remove your stuff when he finally does arrive. Failing this, make sure to erect huge backdrops all around you, that restrict the movement of all other dealers in your island.

4. **Stock.** Don't bother with Golden Age and Silver Age comics. Carry only the new "Hot" titles. After all, why would anyone want musty old comics when they can buy cool new ones for just a few dollars more. And don't forget to bag them. Any comic in a bag is collectible.

5. **Setting Priorities.** Make sure to bring a television set so you won't miss a second of that all important ball game. After all, there will be other conventions, but will there be another ball game?

6. **Table to table communication.** Throughout the day, make sure to communicate regularly with other dealers by standing on your chair and hollering at the top of your lungs. It doesn't matter what you yell, so long as it's peppered with obscenities and insults.

7. **Comic book "refurbishment".** If you have any books that are in less than mint condition, make sure to perform "expert restoration" on them. These delicate procedures require the following specialized tools: A black Flair pen, Scotch tape, and Elmers Glue. (I know you could save money by substituting a generic marking pen, cellophane tape, and white glue, but you must resist the temptation to pinch pennies when restoring your valuable collectibles).

8. **The 25¢ Bait and Switch.** If you have "quarter boxes", make sure to place at least one valuable comic (say an un-bagged Mile High copy of *Detective* #27) in the front of the first box. This will whip the fans into a frenzy! When they try to buy it for a quarter, yank it out of their hands and exclaim "that comic must have been put there by mistake by some pesky customer...". This tried and true method has been working well since the first conventions back in the early '60s.

9. **The "half price" gambit.** If you wish to have a "half price sale", in order to entice more customers, make sure to take the time to double your prices well in advance of the con. Even better, quadruple them! That way you'll still make twice as much money every time you sell something. The most amazing thing is that buyers almost never check the reduced price against the guide. Even at your special prices, they just never catch on.

10. **Recycle, Recycle, Recycle.** Keep and re-use every single Mylar sleeve, bag, and board that ever comes your way,

satire by Lee Hester

regardless of its condition. Explain to complaining collectors that those milky, dusty, and nearly opaque bags "help reduce ultra violet penetration". A few shrewd and thrifty dealers haven't purchased a new comic bag since the year they were invented (a few even still use "baggies"). Besides, some day bags with Robert Bell's address printed on the flaps may themselves be a collector's item, and you will be in rare position to profit from this.

11. **The right helpers.** You will need someone to watch your table from time to time, like when you have to go to the bathroom, eat lunch, wander around, or take in a matinee. The best and most economical helpers are young children (five to eight years of age), or a girlfriend/spouse who detests comic books, comic book collectors, comic book conventions, and maybe even you. Teach your helpers the two most important convention phrases "I don't know when he'll be back", and "I don't know how much it is".

12. **Buying additional stock.** A good way to pick up extra stock is to systematically saunter up to all the other dealers tables and loudly and condescendingly shout, "How much for everything?". Although some may threaten you with bodily injury, it only takes one novice to give you the bargain of the century.

13. **The "it's not for sale" gambit.** Knowing that collectors want most what they cannot have, it's important never to price a book. Simply place a sticker on the back that says Not For Sale and state quietly in dulcet tones "I really don't want to sell it.". This makes collectors salivate uncontrollably and they will offer much more than the book is actually worth. This tried and true approach still rakes in the dough year after year. also remember that a convention is one of the best places in the world not to sell things.

> When they try to buy it for a quarter, yank it out of their hands and exclaim "...that comic must have been put there by mistake by some pesky customer..."

14. **Miscellaneous paraphernalia.** Never bring change, handcarts, merchandise bags, or sandwiches. That's for your neighbor to provide for free. Do bring plenty of beer. That's for you to swill.

15. **Smoking.** If you are a smoker, you might encounter announcements that smoking is strictly forbidden on the convention floor. Feel free to ignore them. After all, you paid good money for your table, and you'll jolly well smoke if you want to! Besides, the local Fire Marshall is desperate for a reason to shut the show down anyway.

16. **Hold a drawing.** Announce a "random drawing" for a valuable item at your table. Sell tickets for a buck each. Make sure to supply a confederate well in advance with the winning ticket.

17. **Settling disputes.** If you have a disagreement with another dealer, the appropriate way to express your displeasure is by knocking over his table or, better yet, his wall display. If the dealer is not too bulky, perhaps you might try knocking him over as well.

18. **Professional behavior.** While wandering around the convention floor, you may spot someone buying an item from another dealer that you also stock. You can still get the sale if you act quickly. Clearly and loudly declare "I can sell you that cheaper!" A slightly modified approach can be used to make a buy as well. The most used phrase is "I can pay you more!"

19. **Negotiation skills.** If someone asks for a price reduction, don't dignify the offer with a response. Just wordlessly snatch the book from their hands and place it back on display. Turn immediately to the next customer and say "now what do you want?" Also never argue about condition. This is best done by not grading. Explain to the potential customer that the condition is probably somewhere from "good to mint" and let them grade it. Since your book is technically not for sale (see number 13 above), the condition really doesn't matter much anyway.

20. **Convention romance.** As always, remember that if any Females show up, they have done so for the express purpose of being followed and hit upon by you. Don't take no for an answer That mace that they spray in your face is really just their cute little way of flirting.

Utilizing these methods can elevate your status from an unknown new-comer to a "seasoned" veteran (complete with that oh-so-important reputation) in just no time at all! ■

Lee Hester is the owner of Lee's Comics with locations in Palo Alto and San Mateo, California.

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ABBREVIATIONS

¼ c - ¼ cover
bnbtle - bnbtle
cvrless - coverless
dblcvr - double cover
ds - dangling staple
glant - glassers attached
hmc - insert incomplete
lc - loose cover
lgb - loose glasses
lps - loose pages
ls - loose staple
nbc - no back cover
ngb - no glasses
ni - no inserts
np - no poster
rst - rusty staples
sc - subscription crease
spcvr - split cover
spnlt - spine nelt
spsg - spine split
tp - tape
tsp - taped spine
wrpd - warped
xst - extra staples
NM - Near Mint
VF NM - Very Fine to Near Mint
F - Fine
VG - Very Good
G - Good
FR - Fair
PR - Poor
SB GT - Square Back Chart

CATALOGUE PAGE #27

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102, 103, 104 (0.65 cvr) VF-NM 2.00
102-108 65 CENT CVR
104, 105, 107 (0.65 cvr) VF 1.75
105, 107 108 VF-NM 2.00
108 VF 1.50
109 (0.75 cvr) VG-F 1.50
109 F 1.50
109, 110, 113 VF-NM 2.00
109-113, 75 CENT CVR
110 (0.75 cvr) VF 1.75
110 F 1.50
110, 112 VF NM 2.00
112, 113 (0.75 cvr) VF 1.75

ARCHIE COMICS DIGEST
Digest. See Catalogue Page 290

ARCHIE GIANT SERIES (1954-)
2-183 25 CENT SQUARE BOUND
(Digest Keene) F 40.00
10 VF 22.00
10 F 10.00
10 VG-F 16.00
13 VF 22.00
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16 VG 22.75
17 VG-F 24.00
19 VG 13.25
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35 G 6.00
136 World Of Jughead (0.25 cvr SB GT) VG 9.00
137, 139, 141 VG 9.00
141 G + ... 7.75
142 Archie Super Hero Issue. Prominent (0.25 cvr SB GT) VG-F 12.00
142 VG 10.00
143, 151, 155 F 5.00
146 (0.25 cvr gs gf) VG-F 3.00
149 150 .52 153 VF-NM 10.00
152, 154 155 (0.25 cvr SB GT) VF 3.75
153 VF 8.50
153 (0.25 cvr SB GT) F 5.00
156, 157 VG 3.75
157 VG 2.75
158 VG-F 3.00
161 FR 1.50
163 F 4.50
169, 176 VF-NM 8.50
171 VG 3.25
172 World Of Jughead (0.25 cvr SB GT) VG-F 3.75
174 (0.25 cvr SB GT) F VF 3.75
174, 178 VF 2.25
178, 179 VF-NM 8.50
179 (0.25 cvr SB GT) VG-F 3.75
184 194 25 CENT GIANT 3.75
189, 199 VF 4.00
193 (0.25 cvr gsaid) VG 1.75
.94 World Of Jughead (0.25 cvr gsaid) VF 4.00
196 Double Giant. Sabrina Christmas (0.50 cvr SB GT) VF 5.00
197, 198, 199 (0.25 cvr gsaid) VF 3.00
197 220, 25 CENT GIANT 3.00
200 VF-NM 5.50
212, 213 (0.25 cvr gsaid) G 1.50
212, 213, 214 VG 1.50
213 F 1.50
213 VG- 1.50
213 VG 1.75
215, 216 VF-NM 2.25
222 (0.35 cvr gsaid) F 2.25
222, 232, 35 CENT GIANT
232 (0.35 cvr gsaid) VF-NM 2.50
238 (0.25 cvr) VF NM 2.00
242 VG 1.50
249, 253 VF-NM 2.00
249-251, 452-453 30 CENT CVRR
250 (0.30 cvr) F 1.50
250 VG 1.50
251, 252 VF NM 2.00
256-261 DG NOT DIGEST
453 (0.30 cvr) VF NM 2.00
453 VG 1.50
453 VG- 1.50
454 (0.35 cvr) VF-NM 2.00
454 VG 1.50
455 VG 1.50
460 (0.35 cvr) VG-F 1.50
460, 465 35 CENT CVR
460, 465, 483 (0.35 cvr) VG 1.50
465, 485 F 1.50
471 VG-F 1.50
493 World Of Jughead (0.40 cvr) VG 2.25
493-494 40 CENT CVR
494 (0.40 cvr) VF-NM 2.00
497 (0.50 cvr) VF 2.25
497-510 50 CENT CVR
499 World Of Jughead (0.50 cvr) VG 1.50
500 VG 1.50
507, 510 (0.50 cvr) VF-NM 2.00
508 VG 1.50
509 VG-F 1.50
511-547 60 CENT CVR
514 (0.60 cvr) VF-NM 2.00
517 VF 2.00
519 VF-NM 2.00
519 (0.60 cvr) VG 1.50
529 VF 2.00
542, 543 VF 1.75
545 Little Archie (0.60 cvr) VG 1.50
545 VG-F 1.50
546 (0.60 cvr) VF 2.00
547 VG 1.50
548 (0.60 cvr) VF 2.00
550 VF-NM 2.00
550 VF 1.75
551 Josie (0.65 cvr) VF-NM 2.00
551 VF 1.75

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553, 554, 555 VF 2.00
554 VG-F 1.50
559 (0.75 cvr) VG-F 1.50
559, 560, 561 VF-NM 2.00
559-594, 75 CENT CVRR
560 Little Archie (0.75 cvr) VF 2.00
560 VG-F 1.50
562 Josie (0.75 cvr) VF-NM 2.00
562 VF 1.75
562, 570, 576, 577, 584 VG 1.50
565 (0.75 cvr) VG-F 1.50
565, 570 VF-NM 2.00
566, 569 VF 1.75
577, 578, 580, 582 VG-F 1.50
577, 579, 581 VF 1.75
577, 580, 581 VF-NM 2.00
584, 586 VF 1.75
585, 594 ..... 1.50
585, 590, 592, 593, 594 (0.75 cvr) VF NM 2.00
595, 597, 600 (0.95 cvr) VF 2.00
595 604 95 CENT CVR
597 Josie & The Pussycats (0.95 cvr) F 1.50
600 VF 2.00
600, 601 (0.95 cvr) VF 1.75
601, 602, 603, 604 VF-NM 2.00
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605, 606, 607 VF-NM 2.00
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608, 609, 610 (1.00 cvr) VF-NM 2.00
609 613 614 VF 1.75
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611, 612, 613 VF-NM 2.00
613, 614 (1.00 cvr) VG 1.50
615, 616, 618 (1.00 cvr) VF-NM 2.00
615, 618, 619 VF 1.75
616, 618, 619 VF 1.75
618, 62., 623, 625 F 1.50
620, 621, 622 VF-NM 2.00
623, 624, 625 VF-NM 2.00
624, 626, 628, 629 VF 1.75
626, 628, 629, 630 VF NM 2.00

ARCHIES ACTIVITY COMIC DIGEST
DIGEST. See Catalogue Page 290

ARCHIES CLEAR SLATE (SPIRE CHRISTIAN)
NN (no cvr price) (0.49 cvr) VG 2.00

ARCHIES DOUBLE DIGEST
DIGEST. See Catalogue Page 290

ARCHIES EXPLORERS (1988-1991)
1 (0.00 cvr) VF-NM 3.00
1 F 1.50
2, 3, 4, 5 VF-NM 2.00
2, 3, 4, 5 F 1.50

ARCHIES GIRLS BETTY & VERONICA (1988-1987)
342, 343, 345 VF NM 2.00
342-347 75 CENT CVR
346, 347 (0.75 cvr) VF-NM 2.00
347 VF 1.75

ARCHIES JOKE BOOK (1954-1982)
1-58 10 CENT CVRR
3 VG 47.25
15, 19 VG 35.00
18 (Baby Kaanga) F-VF 65.00
18 VG 47.25
19 VG 45.00
19 F 90.00
19, 20 VF 80.00
24 VF 47.25
30 F 25.50
32 35, 40 VG 13.25
34 VG (ds) 11.25
41 (Adams) 1st Phil G 25.00
41 (Adams) FR-G 20.00
53, 58 VG 6.00
54 VF-NM 8.00
54 F 4.00
56 VF NM 16.00
59 VF 13.00
59-137 12 CENT CVR
61 VF 7.75
63 VF NM 9.00
66 VG 3.50
74, 80 VG 3.25
82, 84, 88 VG 2.75
42, 49 (0.25 cvr SB GT) VG 3.50
45 VF-NM 3.50
45 F 1.50
55, 56, 57 VF 3.75
55, 56 VF-NM 4.00
57 (0.25 cvr SB GT) VG-F 4.00
60 VF 7.75
63 (0.25 cvr SB GT) VG-F 4.00
80 VF-NM 4.50
80 (0.25 cvr gsaid) VG-F 2.00
82 VF 3.25
82 VF-NM 4.50
83 VF 4.00
84 VF 4.00
84-102 25 CENT CVR
88 (0.25 cvr) F 1.50
93 VF-NM 2.50
96 VF 2.25
107-109 30 CENT CVR
110-130 35 CENT CVR
130 (0.35 cvr) VF-NM 2.50
131, 134, 139 (0.40 cvr) VF 2.00
131-142 40 CENT CVR
140, 141 (0.40 cvr) VF-NM 2.00
140, 143 VF 1.75
143-158, 50 CENT CVR
148 (0.50 cvr) F 1.50
149, 151, 157 VF-NM 2.00
151 F 1.50
158 VF-NM 2.00
158 (0.50 cvr) F 1.50
160 (0.60 cvr) VF 1.75
160, 163 (0.60 cvr) VF-NM 2.00
172 VF 1.75
172 F VF 1.50
174 VF-NM 1.75
174, 176, 177, 181 (0.65 cvr) VF 1.75
174-181, 65 CENT CVR
176, 178 (0.65 cvr) VG 1.50
177, 178 181 VF-NM 2.00
181 VG-F 1.50
182, 183, 184, 185 (0.75 cvr) VF-NM 2.00
182, 189, 195 VG 1.50
182-204, 75 CENT CVR
185, 187, 194, 195, 204 (0.75 cvr) VF 1.75
187, 194 VG-F 1.50
192 F 1.50
193, 194, 195, 196 VF-NM 2.00
197, 199, 204 VF NM 2.00
208 (0.95 cvr) VF 2.00
208, 210, 211 VF-NM 2.00
212 213, 214 (4.00 cvr) F 1.75
212, 213, 214, 215, 216 VF NM 2.00
212 1.00 CVR 1.50
213, 214 (1.00 cvr) VG 1.50
213, 216, 217, 218, 221 F 1.50
217 218, 219, 220 VF NM 2.00
219, 220, 221, 223 VF 1.75
221 VG-F 1.50
221, 222, 223, 224 VF NM 2.00

ARCHIES DOODLES (SPIRE CHRISTIAN)
NN (1974) (0.39 cvr) VG-F 2.75

ARCHIES R/C RACERS (1988)
1 (0.95 cvr) VF-NM 3.50
1 F 1.50
2 VG-F 1.50
2 F 1.50
4, 5, 6, 7, 8, 9, 10 (1.00 cvr) VF-NM 2.00
3, 4, 5, 9, 10 F 1.50
11 F 1.50
4, 5, 6, 8 VF 1.75
6, 8, 9 VG 1.50
7, 10 VF-NM 2.00

ARCHIES RIVAL REBBIE
See "Rebbie"

ARCHIES RIVERDALE HIGH (1990-)
7 (8 (1.00 cvr) VF-NM 2.00

ARCHIES SOMETHING ELSE (SPIRE CHRISTIAN)
NN VG-F 1.50

ARCHIES STORY & GAME DIGEST (1988-1989)
Digest. See Catalogue Page

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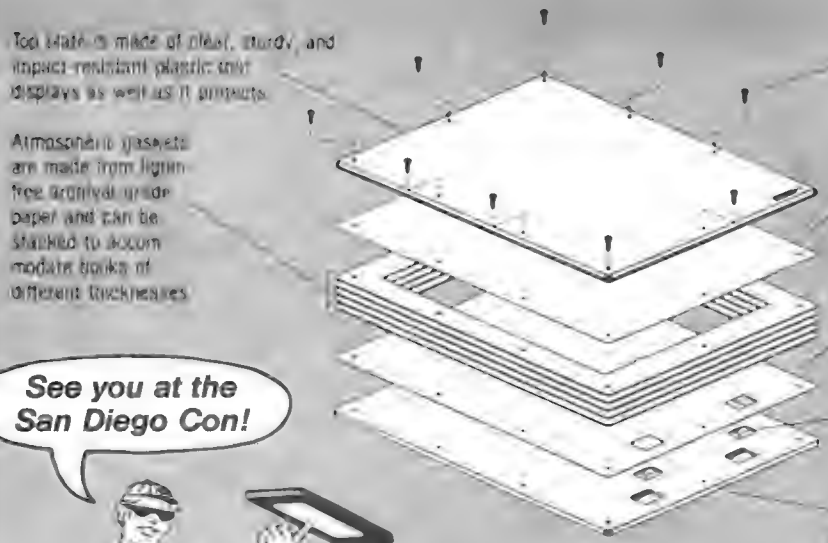
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To report comic book data, or not to report data... That's a darn good question!

Okay, I've stalled as long as I can. Please enter my subscription to CBM. I was reading about every other issue until Lee Hester began to carry it every month, and I discovered I couldn't do without it. Keep up the good work. Your editorial comments in #15 about the comics loft at Cherokee Books brought back some memories. I didn't discover it until 1969 or so, but in 1971 I must have made a dozen trips down to LA from the San Francisco Bay Area to plunk down my $100 or $200 for 100 or 200 Atlas comics. Between Bert and Barry (Bauman) I must have acquired over half my Atlas collection during those two years. There really is a lot of Atlas data not in the Price Guide, but that doesn't mean the data isn't around. I just stopped sending data when I discovered that every book or artist I detailed just skyrocketed in price in the next issue. Seemed like I was just cutting the throats of my fellow collectors.

The same goes for publishing my data. I have every issue of the Horror/Fantasy, Super-Hero, Western, Crime, and War Atlas comics (save one - *Strange Tales* #1) and the vast majority of the Romance, Teen, Funny Animal, and misc. stuff and it's all indexed and cross-indexed by artist. But if I publish the data, it will just drive the prices up even further than they've already gone.

What to do? I'm a collector, not a dealer. I want to be able to buy more comics, not increase the value of those I already have. Now that I've got mine, do all the collectors value the data more than their money?

This leads me to the basic problem I have with this hobby (and you can see it reflected in CBM): Modern collectors seem crazed with the notion of collecting and investing so much so that they have lost sight of what they are doing to themselves. By increasing the value of the comics they own, they are also

JIM'S CHECKLIST OF KIRBY ART IN ATLAS WESTERNS

Black Rider Rides Again
#1 19 pgs.

Gunsmoke Western
#47 4 pg. story
#51 Cover & 5 pg story
#52 Cover
#53 Cover
#56 Cover
#58 Cover
#59 Cover & 3 pgs.
#60 Cover
#61 Cover
#62 Cover & 16 pgs.
#63 Cover & 6 pgs.
#64 Cover & 5 pgs.
#65 Cover & 6 pgs.
#66 Cover & 6 pgs.
#67 Cover & 7 pgs.
#68 Cover
#69 Cover & 6 pgs.
#70 Cover & 6 pgs.
#71 Cover & 6 pgs.

Kid Colt, Outlaw
#83 Cover
#85 Cover
#86 5 pg. story
#87 Cover
#88 Cover
#89 Cover
#90 Cover
#91 Cover
#92 Cover
#93 Cover & 5 pgs.
#94 Cover
#95 Cover & 5 pgs.
#96 Cover & 5 pgs.
#97 Cover
#98 Cover
#99 Cover
#100 Cover
#101 Cover
#102 Cover

Quick-Trigger Western
#16 5 pgs.

Rawhide Kid
#17 Cover & 18 pgs.
#18 Cover & 18 pgs.
#19 Cover & 18 pgs.
#20 Cover & 18 pgs.
#21 Cover & 18 pgs.
#22 Cover & 19 pgs.
#23 Cover & 18 pgs.
#24 Cover & 18 pgs.
#25 Cover & 18 pgs.
#26 Cover & 18 pgs.
#28 Cover & 18 pgs.
#29 Cover & 18 pgs.
#30 Cover & 18 pgs.

Two-Gun Kid
#48 Cover
#52 Cover
#54 Cover & 4 pg. story
#55 Cover & 5
#56 Cover
#57 Cover & 5 pgs.
#58 Cover & 18 pgs.
#59 Cover & 18 pgs.

Two-Gun Western
#12 5 pgs.

Wyatt Earp
#22 Cover
#24 Cover
#25 Cover
#26 Cover
#29 Cover

A Reader's opinion by Jim Vadeboncoeur

continued from page 57

increasing the amount they'll have to spend to get the ones they want. This mania defies common sense. I've never paid more than $40 for a comic book in my life. (Of course, I'm not a condition freak, so that may make this discussion less meaningful to many of your readers) I'd rather have a book in any condition (except brittle), than not have the book or to pay more money for it.

When you do as much research as I do, volume is the key to enlightenment. For instance, I'd love to ask Creig Flessel about Vincent Sullivan and the beginnings of ME and St. John. Did you know that Archer St. John's first comic book was *Flying Cadet* and that his Art Editor was "L. Meinrad Mayer" who drew exactly like Mr. Flessel? Not only that, but it was published at the same address as was later used by Vincent Sullivan and Mr. Flessel when they published *American Air Forces* for what eventually became Magazine Enterprises. This puts him, in my opinion, at the birth of two of the more interesting comic companies of the late 40's and early 50's. What a gold mine of information he must be. I do wish the interviewer focus had gone further than DC and his non-comic work.....

But the point I'm trying to make is not about Charlie Roberts interview, it's that if I didn't collect lower grade material and if I only collected with an eye towards investment, I'd have never discovered the above (Kirby) information. The self-limiting aspects of "investment collecting" are so obvious to me that I can't fathom why so many collectors opt for it rather than just acquiring as many neat comics as one can possibly find.

If the idea is to get rich, well, all I can say is, I'm really sorry that they chose my hobby in which to speculate.

Get off the soap-box, Jim. Anyway, I'll be at San Diego in my alter ego of "The Old Book Seller". Should any of your readers like to find any books like Feiffer's *Great Comic Book Heroes* or old fanzines like *Witzend* and Ed Aprill's *Cartoonist's Showcase* or old books like N.C. Wyeth's Robin Hood, drop by our booth in the Bud Plant Comic Art area. I'd love to talk old comics or help you find that book you thought you'd never get. Peace.

Jim (the "Atlas data Pioneer") originally wrote the above as a letter to the editor. It proposed such a compelling question that I felt that it should be presented in CBM Forum. Jim began researching "Marvel's most confusing period" more than a DECADE before the rest of us even thought about it! Thanks Jim for your sincere sentiments and for sharing your data. It is much appreciated. ■

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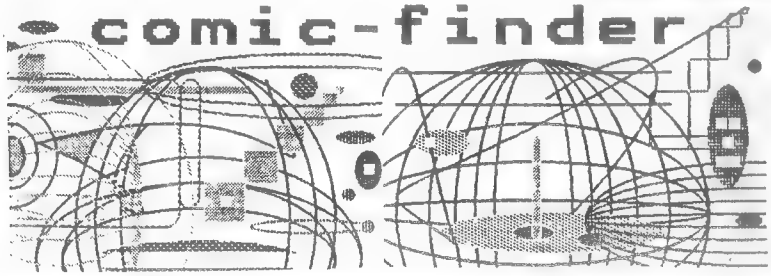

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detective that he will be cast into a den of bloodthirsty wolves that will tear him asunder with their jagged fangs and metamorphoses into a werewolf himself to call the wild mountain pack to dinner. **(Figure #19)** Once again though, the evil mastermind has underestimated his worthy and determined foe who keeps the hungry wolves at bay with his ever-ready gas pellets. Climbing to safety, The Batman melts down a silver statue into two silver bullets and slays the werewolf-vampire couple by emptying his gun into them and vowing, **"Never again will you harm any mortal being."** This event marks a very significant and memorable moment in the chronological evolution of the character since **it is the first time in which The Batman would use a gun to eliminate his adversaries.**

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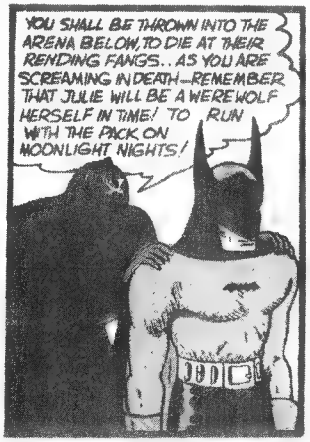
YOU SHALL BE THROWN INTO THE ARENA BELOW, TO DIE AT THEIR RENDING FANGS.. AS YOU ARE SCREAMING IN DEATH—REMEMBER THAT JULIE WILL BE A WEREWOLF HERSELF IN TIME! TO RUN WITH THE PACK ON MOONLIGHT NIGHTS!

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Figure #19: The Monk informs his worthy adversary of the fate he has in store for him.

DETECTIVE #33 (November, 1939)

At long last, the book that explained the legend of the cowled detective and how he came to be. The anxiously awaited origin of **"this Weird Figure of the Dark... this Avenger of Evil, 'The Batman'." (Figure #20)** As a young boy, fifteen years ago, Bruce Wayne's parents were brutally and mercilessly murdered in cold blood before his terrified eyes. Some time later, a grief-stricken orphan would consecrate the rest of his life to battling crime and opposing all forms of injustice, swearing **"by the spirits of [his] parents to avenge their deaths by spending the rest of [his] life warring on all criminals."** For the next decade and a half, Wayne would tirelessly train and fine tune his mind to become a master scientist and his body to physical perfection for the monumental task at hand. Then, one fateful night as he sat in the study of Wayne Manor, he states one of the most famous quotes in all comic book history: **"Criminals are a superstitious cowardly lot. So my disguise must be able to strike terror into their hearts. I must be a creature of the night. Black, terrible... A... A..."** and

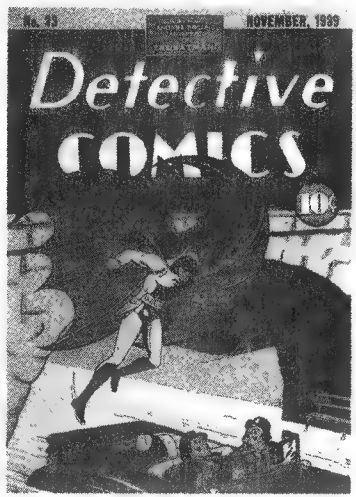

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Figure #20: Detective #33, origin of The Batman. Gun holster cover.

CRIMINALS ARE A SUPERSTITIOUS COWARDLY LOT. SO MY DISGUISE MUST BE ABLE TO STRIKE TERROR INTO THEIR HEARTS. I MUST BE A CREATURE OF THE NIGHT, BLACK, TERRIBLE.. A. A...
-AS IF IN ANSWER, A HUGE BAT FLIES IN THE OPEN WINDOW!
A BAT! THAT'S IT! IT'S AN OMEN. I SHALL BECOME A BAT!
AND THUS IS BORN THIS WEIRD FIGURE OF THE DARK.. THIS AVENGER OF EVIL, THE BATMAN!

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Figure #21: The significantly famous night in which Bruce Wayne would finally discover how to fulfill his childhood vow of "spending the rest of his life warring on all criminals."

"– As if in answer, a huge bat flies in the open window!" Wayne concludes, **"A Bat! That's it! It's an omen. I shall become A BAT! And thus is born The Batman." (Figure #21)**

The cover of **Detective #33** is extremely dramatic, action-packed and historically important, for it depicts the very first time ever in which The Batman appears with a gun holster around his waist. **(Figure #20)** Later on, as the superhero grew and developed throughout the years, the use of any type of firearm became the number one no-no. Remember, it was a gun that killed his parents and these were the weapons which he utterly detested.

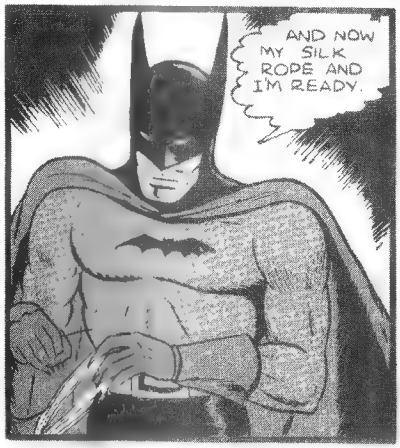

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Figure #22: Preparing for a nocturnal visit to the abode of the demented Dr. Kruger.

A full 12 pages would be given to The Batman saga in issue #33 (2 page origin plus 10 page story) which was double the amount of his debut (issue #27) and second appearance (issue #28) in the title. Obviously the Nocturnal Nemesis of Crime was gaining popularity and obtaining a grander audience. Kane's art-work of his character was also becoming much more refined and authentically detailed. **(Figure #22)**

The detective now faced an egotist named **Dr. Carl Kruger**, whose ambition was to rule the world (he suffered from a Napoleon Complex), with his **"Scarlet Horde"** army and their **Dirigible of Doom.** This rocket ship carried a deadly potent Death Ray machine that shot forth a red beam of light that could completely destroy large skyscrapers and whatever else it struck. Fortunately for New York City, Bruce Wayne resided there, and was not going to let this madman destroy the city which he loved so dearly.

After a quick confrontation with the demented Dr. Kruger The Batman is knocked senseless, tied up and bound with ropes and left to die as an incandescery bomb ticks nearby. He slices his way free of his restraints with a secretly placed steel blade in his right boot, climbs out the nearby window and races for cover as the bomb explodes, totally demolishing the house. A miraculous escape from death with no time to spare.

Tracking Ryder (one of Dr. Kruger's lieutenants) in the Batplane to the secret hanger where the Dirigible is hidden, The Batman destroys the Death Ray machine, and, as he raises an axe to strike a fatal blow to the Dirigible, is shot in the back shoulder plate by Kruger. Narrowly escaping once again, Wayne returns home and works through the whole night, developing a mysterious chemical to coat the Batplane with (to neutralize the effects of the death ray) and prepares himself for the final battle with Dr. Kruger.

The next day, The Batman spots and steers his aircraft strait toward the Dirigible, ejects out with a parachute and kamikazes the scarlet rocket ship, blowing them both to smithereens. However, Kruger has likewise departed from his doomed ship in a catapult-plane. Not wanting this criminal menace to go free, the detective fastens his silken cord to a wheel of the small plane, climbs onto the wing and throws a gas pellet at Kruger, rendering him unconscious. The would-be-world-conqueror plunges to a watery death.

Final panel shows the mysterious Avenger of Evil with smoking .45 pistol in hand.

Scarcity: 5.5

DETECTIVE #34 (December, 1939)

The 2nd cover appearance of The Crimson Avenger and final non-Batman cover. **(Figure #23) Detective #34** begins exactly where issue #32 concluded. Issue #33 was substituted in at the last moment to give the readers an idea of where and how The Batman came to be.

After rescuing his fiancee, Julie from the diabolically devious Monk, Bruce Wayne sees her safely aboard a ship bound for America and plans to return shortly thereafter. However, as he leaves his hotel, the wealthy socialite runs straight into a fellow with no face. And a new mystery begins in Paris, the City of Lights.

While reading the local newspaper and relaxing in a taxi cab, Wayne encounters a fair young French woman named Karel Maire. She is apparently being stalked by a group of thugs called the Apaches, who cast a dagger at her in the car. Fainting from mortal fear in Wayne's arms, the man-with-no-face suddenly appears and explains he

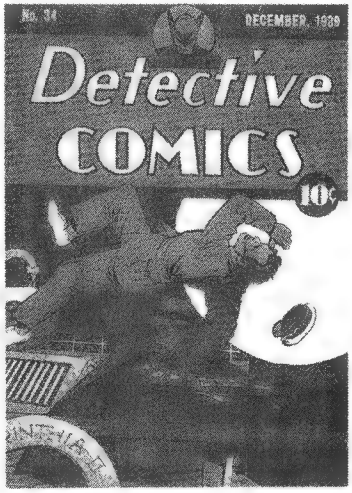

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Figure #23: Detective #34, 2nd Crimson Avenger (and last non-Batman) cover. Cover Art by Guardineer.

and his sister's dire straits. **(Figure #24)** The odd stranger tells Wayne that they are hiding from **The Duc D'Orterre,** an evil and morally destitute individual who is the leader of the Apaches that used a "terrible ray" to burn away all the features of his face because he interfered with the Duc's enchanted infatuation with Karel.

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Figure #24: Charles and Karel Marie explain their seemingly hopeless situation to Bruce Wayne.

"That night as Paris sleeps," The Batman stalks the rooftops and then swoops down into the city sewer to search for the criminal's subterranean laboratory. The detective soon discovers that the lab must be nearby since he quickly defeats two attacking Apaches, who mistake the paramount expert in martial arts and combat skills for a silly masquerade ball drunk. **(Figure #25)** Nevertheless, the Batman is much too hasty with his flying leap to overcome the Duc and is temporarily blinded by a light that shoots forth out of the criminal's cane. Tied to a deadly **"Wheel of Chance,"** this great escape-artist must rescue himself once again or be thrown against a concrete wall and splattered to formless paste or driven completely mad by the never ceasing whirling of the enormous wheel. Of course, our hero would not let us down. "By tensing his steel-like muscles. He breaks the leather thongs."

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Figure #25: Ready to do battle with a few Apaches.

After freeing Charles from the "Wheel," The Batman climbs in his ever-ready Batplane and tracks down the Duc who has kidnapped Karel and is speeding toward his palace in Champagne.

Setting the automatic controls of the Batplane, the eerie bat-figure drops down on his rope and makes a valiant leap onto the speeding car. As Karel kicks the knife wielding Duc in his back, the Count drops his weapon, giving The Batman the opportunity he needs to leap through the open window and take the offensive advantage. A fierce struggle ensues and the crimefighter crushes the Duc's windpipe causing the runaway car to "careen crazily" off a narrow bridge. And, "Split seconds meaning life or death. The Batman grasps for his rope ladder... and catches it just in time to escape sudden death." **He must have studied under the great Harry Houdini.**

With the mystery solved and the corrupt Duc eliminated, The Batman says "Au Revoir" to the grateful brother and sister and departs into the night.

Scarcity 5.5

DETECTIVE #35 (January, 1940)

The acclaimed **hypodermic (hypo) cover** depicting The Batman putting a strong forearm choke-hold on a villainous doctor as he is about to inject serum into a rope-tied and horror-stricken victim. Of particular note are the emphasized and fascinating bat-ears that project upward into the logo. **(Figure #26)** This would be the first issue that produced a full 12 pages for one complete story and crowned the superhero as the reigning king and star of all the future covers of **Detective Comics.**

The sensational splash panel of **Detective #35** is perhaps one of the most definitive examples of The Batman's whole persona and image during his first year of crimefighting (second only to the splash panel in Detective #30). Here is this "weird figure of darkness, again prowling forth to strike another blow against crime," with blazing .45 automatic in

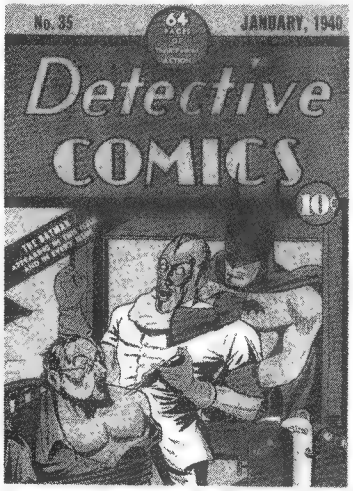

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Figure #26: Detective #35. The acclaimed "hypo" cover.

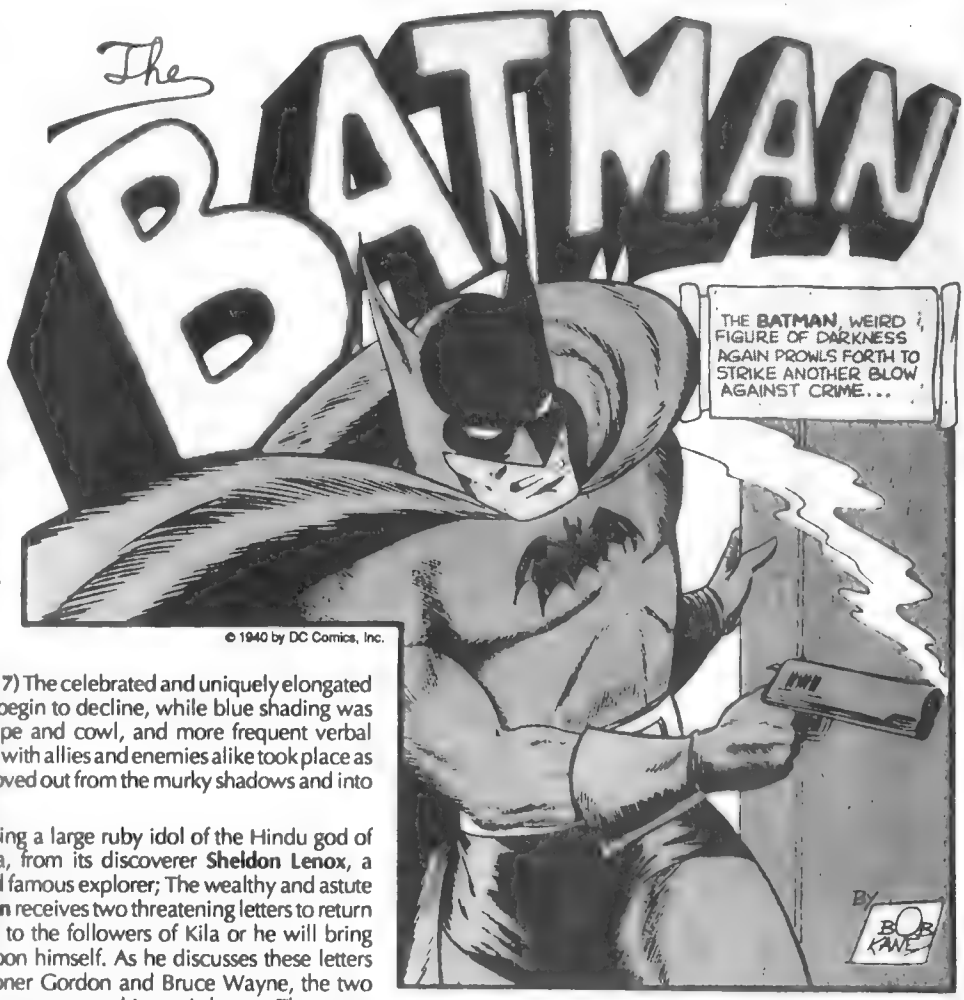

Figure #27: Splash panel. "One of the most definitive examples of the Batman's whole persona and image during his first year of crimefighting."

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hand. **(Figure #27)** The celebrated and uniquely elongated bat-ears would begin to decline, while blue shading was added to his cape and cowl, and more frequent verbal communication with allies and enemies alike took place as the character moved out from the murky shadows and into the limelight.

After purchasing a large ruby idol of the Hindu god of destruction, Kila, from its discoverer **Sheldon Lenox**, a globe-trotter and famous explorer; The wealthy and astute collector **Weldon** receives two threatening letters to return the ancient idol to the followers of Kila or he will bring "destruction" upon himself. As he discusses these letters with Commissioner Gordon and Bruce Wayne, the two long time friends race toward Lenox's house. They soon find the archaeologist being kidnapped and sped away in a car full of Hindu worshipers. Gordon and Wayne would watch in utter shock as the Hindu's sacrifice Lenox and toss his body into a river. The police search the river but never find the body.

A few weeks pass and Weldon dismisses the police protection that Gordon had given him and his house to guard the ruby idol. After acquiring this information, Wayne plans to stakeout the rich collectors abode as his nighttime alter-ego stating, "When the police are away the rats will play." His foresights confirmed, The Batman takes on a trio of gangsters who show a great interest in sculpture-art as they try to disarm the alarm-system. The shadow warrior knocks the first silly with a right hook, and preforms an over-the-head judo flip with the second, breaking the gangsters arm in the process. The last gang member rushes toward the detective with knife ready, only to meet a smashing granite fist across the jaw. But, the victory is short lived as a billy club crashes down upon his head, knocking him to the ground seriously dazed. The Hindu's quickly steal the idol and escape out the window as the estate's guards arrive.

The Batman races his high-powered roadster to the home of the unofficial mayor of China Town **Wong**, a wise and honest man. The Chinaman warns the superhero that the ruby idol will most likely be cut into several pieces and sold by **Sin Fang** who is a receiver and distributor of stolen goods. And that very night he visits the store of Sin Fang. Telling the curios dealer that the idol is stolen, Fang states that he was not aware of that fact and that he will return the artifact so his reputation will not suffer.

Fang leads The Batman into the back rooms of his store. Suddenly Fang disappears and unleashes a triad of death traps to eliminate this darkly garbed intruder. The Batman disposes of two giant Mongols wielding large curved swords, renders a deadly mustard gas harmless with a gas pellet from his utility belt, and escapes a watery death by

catching a protruding water pipe before falling into the deep well and climbs to safety.

Discovering that Fang is none other then Sheldon Lenox, the detective dodges a few bullets, reaches for the small idol and hurls it at Lenox. Striking the deceitful smuggler in the head, Lenox falls through an open window to his death.

The concluding story panel has Gordon reading the newspaper and explaining to Wayne that The Batman has foiled and stopped yet another criminal gang-leader and confessing that this masked vigilante is making his department look completely ridiculous. **If the Commissioner only knew.**

Scarcity: 6.5

DETECTIVE #36 (February, 1940)

Another fantastic splash panel that perfectly sets the dark, mysterious and solemn mood for the archetype nocturnal manhunter. This issue marked the debut of the "bat-fin" gauntlets that The Batman utilizes. These became a famous traditional trademark that he has retained even to this day. These new finned gloves were an interesting surprise addition to his costume, beginning on the splash page, since they did not appear on the cover. **(Figure # 28)** **Detective #36** also introduced to the public the evil mastermind and notorious criminal genius known as **PROFESSOR HUGO STRANGE.**

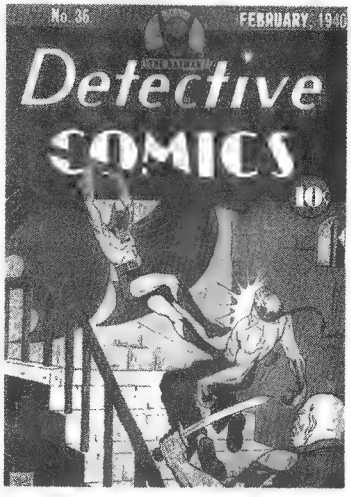

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Figure #28: Detective #36, 1st app. Professor Hugo Strange.

The narration of the adventures were becoming much more metaphorically sophisticated and acute. This can be seen in the introductory splash panel, **"Already an almost legendary figure the cowled shadow of The Batman prowls through the night preying upon the criminal parasite, like the winged creature whose name he had adopted."** The crimefighting detective was also achieving greater respect as stories and rumors of this shadow figure was bolting like wildfire throughout the underworld, making his name a by-word of terror and creating unchecked fear and anxiety for all wrong-doers. Panel #3 of page #1 quotes a thug confessing, "The Batman! Lets get outa here... I don't want to fool around with him." The detective comes to the aid of a F.B.I. agent who dies in his arms after being shot with a Tommy-gun in his back. The Batman quickly takes a notebook off the G-Man and hurry's away into the night, escaping a barrage of screaming police bullets. His unparalleled elusiveness is complemented with a statement by one of the amazed officers, **"You might as well chase a ghost."**

Professor Hugo Strange appears for the very first time as "he broods over the many evil schemes that surge through his brilliant but distorted brain. " Here is this magnificent human personification of wickedness and corrupt imagination. The professor's massive muscular frame towers over his petty servants, complemented with brutally physical and verbal intimidation which is overshadowed only by his ultra-intelligent criminal plans for conquest of power and wealth. **(Figure #29)**

THE GUNMAN TELLS HIS STORY
YOU COWARDLY FOOL, YOU SHOULD HAVE SHOT HIM DOWN, TOO! THE BATMAN IS THE ONLY MAN WITH THE IMAGINATION TO SENSE THE EXACT NATURE OF OUR PLANS. HOWEVER, SINCE THE G. MAN IS DEAD, HE CAN GET NO INFORMATION FROM THAT QUARTER!
AND THEN WHEN I SAW THE BATMAN I PULLED AWAY FAST!

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Figure #29: Professor Hugo Strange.

A few nights later, Bruce Wayne figures that the unnaturally thick fog that has been blanketing the city, the disappearance of an electrical engineer, and the recent robberies of the names written in the G-Man's book must all be linked somehow with the name Hugo Strange. Thus he ready's himself.

As Professor Strange's henchmen are in the process of robbing **The Sterling Silver Company,** The Batman stuns the criminals with an expert guise and dynamically plows over the six man gang by hurtling through the air and thundering down like a bomb-shell, levelling everyone in his path. He then alerts the police to the scene with a flair-gun. The arch-criminal Strange is outraged with The Batman's interference and capture of his men. He decides to trap the detective at his next heist at **The Wolf Brothers Fur Company** and vows to crush him like a fragile glass.

Inside the warehouse of the Wolf Bros., The Batman is now forced to engage nine of Strange's men who rush toward the darkly garbed crusader like a "feeding frenzy"

of hungry sharks . The hero displays great strength, agility and fantastic speed by pouncing down on the gangsters, "like a panther, crushing them with powerhouse blows," while, "keeping up a ceaseless barrage of blows upon the gunmen." However, he is only a man, and is ultimately felled by a "black jack" across the back of his head.

Transported to the professors hideout, a warehouse near the river front, The Batman is tied up and mercilessly lashed across the midsection with a bull-whip. Strange would only enjoy a single blow as the night warrior's **"steel muscles suddenly surge with strength and snap his bonds." (Figure #30)** The Batman renders the other men unconscious with a gas pellet and dives angrily at Strange. "With the power of a madman, the professor succeeds in securing a strangle hold on The Batman's throat." But, expertly trained for years on end for such perilous situations, The Batman breaks Strange's grip and sends him flying overhead with an ancient Jiu-Jitsu move. He finally conquers his foe with a dramatic leaping tackle and smashing left hook.

Figure #30: With a sudden and powerful surge of strength, The Batman breaks free of the bonds.

Figure #31: The fantastic fog-machine used by Strange to cover-up his multiple heists throughout the city.

The hero soon discovers the huge fog-machine used to cover-up the multiple robberies throughout the city and the electrical engineer, Henry Jenkins who had been kidnapped by Strange and forced to build his unique invention. **(Figure #31)** The fog is lifted from the city and the full moon is clearly viewed once again.

With Strange captured by the mysterious guardian, The Batman's name and heroics begin to be greatly admired and appreciated by the citizens of his beloved city; A child asks his father who The Batman is. The response, **"A great man son. A great man!"**

But, can the state penitentiary keep Professor Hugo Strange locked up for long? Bruce Wayne wonders.

Scarcity: 6

DETECTIVE #37 (March, 1940)

The final solo Batman adventure in the pages of Detective Comics. Another darkly vivid and alluring cover drawn by Kane; The Batman in brutal melee combat, Judo flipping one thug, with a .45 auto dropping to the foggy, moon illuminated dock, while racing at full velocity toward a second knife wielding adversary. A vintage scene that has never acquired the attention and acclaim it deserves. **(Figure #32)**

The splash panel opens with a view of The Batman's high-speed roadster that will soon become widely known as **The Batmobile.** Cautiously stepping into a lone and remote house in the woodlands, the detective runs smack into a torturing session involving three mobsters interrogating their immobile victim, Joey, with a molten-hot iron for selling secret information. The Batman materializes from out of the dense shadows and defeats the torturers in

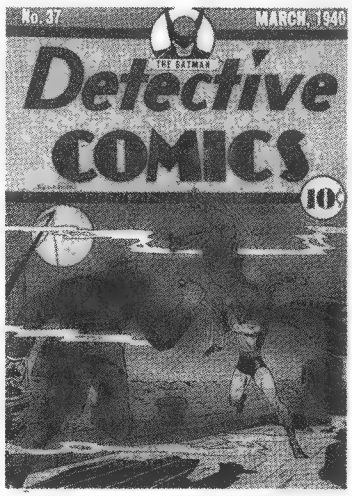

Figure #32: Detective #37, The Batman's last solo (Golden-Age) app. in the title.

lightening quick fashion. However, Joey double-crosses his timely rescuer by knocking him cold with the handle of his gun and then murders the three gangsters in cold blood. Awakening, our hero finds the blood covered bodies and perceives that Turg, a name that was mentioned earlier that night, must be involved somehow.

Tracking his quarry to a grocery store, Bruce Wayne notices Joey walking out of the store with **Elias Turg** and visits the "store front" later that night as The Batman. Walking in on their business meeting, the darkly garbed figure combats his five adversaries in pitch dark, inky blackness with the aid of infra-red goggles.

Discovering that these men are international spies sent on a mission to destroy the foreign ship **Ronij** to frame the United States and start a world wide crises, the detective secretly follows the spies to a deserted waterfront dock. After being thrown into the ocean in a large sack and slashing free with his ever handy steel blade, The Batman confronts the criminals and gains victory by kicking and heaving them all over the dock. **(Figure #33)** He then foils their crafty plans by steering the small boat loaded with dynamite away from the Ocean-Liner.

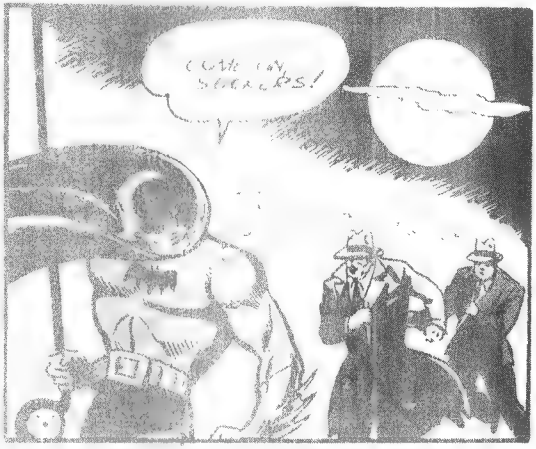

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Figure #33: The Nocturnal Knight turning to confront international spies and terrorists.

With only the leader of the spies left, the tenacious Batman arrives at Turg's home, who immediately throws a razor sharp sword at the dark intruder. In a flash, the hero opens the door directly in front of the speeding blade that "sends the sharp steel hissing through the soft wood." As Turg tries to escape, The Batman sends the international criminal hurling back with a stunning right hook, impaling him on his own sword. **Case closed. One less vindictive vermin to plague society.**

The final panel displays a **"David and Goliath"** scene with The Batman staring up toward two "Huge, terrifying Man-Monsters" that he must confront and battle in next months adventure of Detective Comics. **(Figure #34)**

Next Month HUGE, TERRIFYING MAN-MONSTERS
STALK THE STREETS OF A ONCE PEACEFUL METROPOLIS, BRINGING TO THEM HAVOC AND DESTRUCTION!! YET ONE MAN ALONE HAD THE POWER AND COURAGE TO OPPOSE THEM
THAT MAN... THE MIGHTY BATMAN!
AMERICA'S GREATEST ADVENTURE MYSTERY ACTION STRIP!

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Figure #34: Concluding panel of Detective #37. The story advertised would not appear in the following issue (the origin and 1st app. of Robin was substituted in for it.) This saga was postponed and published in Batman #1.

Scarcity: 6

BATMAN #1 (Spring, 1940)

By the time of his first anniversary in the spring of 1940, The Batman had become so popular and in-demand that he was rewarded his own title. It would be here, in his very first issue, that this lone warrior soloed for the last time. **The story was originally scheduled to appear in Detective Comics #38 (April 1940), but the origin and first appearance of Robin, The Boy Wonder was substituted in for it at the last minute.**

The splash panel shows The Batman looking skyward to a gigantic human-beast, with both arms uplifted, ready to wreak unmeasurable havoc and destruction upon New York city.

The story opens with the vicious Professor Hugo Strange escaping from the federal penitentiary and kidnapping several mental patients from The Metropolis Insane Asylum the following evening. A month passes and downtown Manhattan begins to be demolished by a 15 foot tall, huge

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Figure #35: Batman Comics #1. The superhero is awarded his own title.

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Figure #36: Vengefully attacking Strange's giant beserking Man-Monsters with his fully automatic machine gun, mounted atop the Batplane.

Man-Monster who smashes a car with his bare hands and attacks a wave of police officers as their bullets harmlessly bounce off him. As suddenly as the raging hulk appeared, he escapes in a large truck that was idling nearby. The following day, the grotesque beast shows up again, this time wreaking the elevated subway. Even though he evades the police once again, the fleeing truck is spotted by the keen, eagle-eyes of The Batman who follows the mysterious demolishers in The Batplane.

As The Batman enters cautiously into the ocean cliff warehouse, two of the angry giants grab hold of the detective and bring him before their master. The demented genius explains to the darkly garbed adversary that the giant man-beasts are the escaped lunatics which he kidnapped and injected with an extract that speeds up growth glands. The end result is a berserking gargantuan ready to do his bidding. Strange then injects The Batman with the fluid which will take effect in 18 hours and instructs his men to escort a couple of the hulking beasts to the city to loot a few banks with "no slip ups!" With time running short, The Batman explodes his way free out of the cell and with a powerful blow, "sends Strange out to fall to the murky waters below..." He quickly turns the raging monsters against each other who fight it out to the death while the expert chemist mixes a compound to act as an antidote to neutralize the growth gland serum.

The Batman chases after the professor's hoods in his Batplane with machine-gun mounted atop the cockpit, blazing lead death into the speeding trucks and cutting them down. **"Much as I hate to take human life, I'm afraid this time it's necessary,"** sneers the intractable justice seeker with teeth clenched and eyes fixed on his target, burning with awesome vengeance. **(Figure #36)** The bullets take their toll as the truck crashes into a nearby tree. As the monster rises from the wreckage, The Batman's steel-like rope wraps around his neck, and with a sudden powerful upward lift of the Batplane, the beast is jerked off the ground. His neck snaps like a dry twig as the detective grimly concludes, **"He's probably better off this way."**

In the concluding scene, the final giant climbs a high tower in order to attack the elusive aircraft. The Batman pilots his plane for one final pass and calmly drops a gas pellet, choking the barbaric and frustrated creature who, **"shakes his hands defiantly... and then topples off to his doom!"**

Scarcity: 4

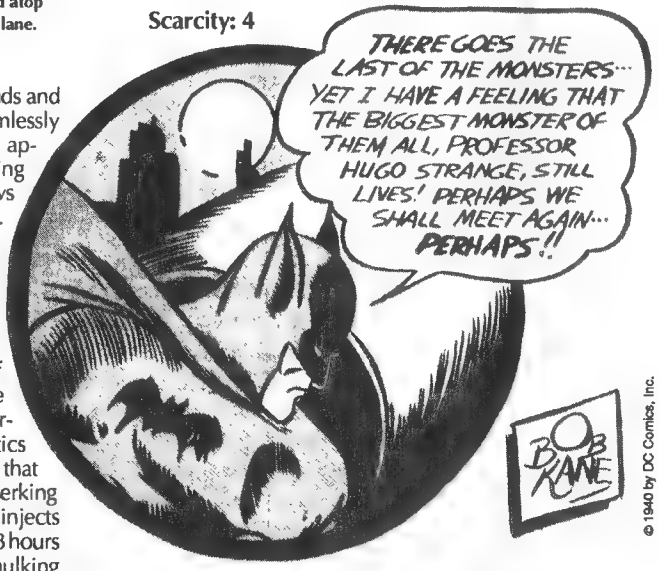
THERE GOES THE LAST OF THE MONSTERS... YET I HAVE A FEELING THAT THE BIGGEST MONSTER OF THEM ALL, PROFESSOR HUGO STRANGE, STILL LIVES! PERHAPS WE SHALL MEET AGAIN... PERHAPS!!
BOB KANE

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Figure #37: Watching the last lunatic beast fall to his doom.

Soon, this lanconic loner's future would forever be changed with the introduction of his first adapted son **Dick Grayson:** Known to the world as **Robin, The Boy Wonder.** The tactics of fighting his opponents were altered. The use of any kind of firearm and taking lives became totally eschewed. His attitude toward life, and preserving it at all costs became first and foremost. He smiled more, had an ally to speak too and consult with, and most important, one to protect, nurture and set an example for which gave the black and gray knight an even higher purpose for existing. The young boy, with his smile from ear to ear, would spring across the concrete jungle of **Gotham City** like a bright bolt of sunshine and provided the strip with the breath of fresh air it needed. **But, that is another story... reserved for another time.**

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PERFECT TIMING

I've been with you since issue #2 and this publication is exactly what I've been waiting for. A magazine dealing solely with the Golden and Silver Ages is a dream come true. The timing of the CBM is perfect since I now have the funds to actually purchase some of what is discussed in these pages. I only have one suggestion for an otherwise flawless fanzine: MAC RABOY!

After worshipping Raboy's work from afar, I recently purchased a gorgeous, fine copy of *Captain Marvel Jr.* #4 (with that breathtaking cover of Junior smiling as bombs burst around him), and I can't take my eyes off it! I would like to know more about this master craftsman. I have faith that CBM will "tackle" Mr. Raboy eventually, I just hope it's sooner rather than later. Any plans on the horizon?... Thanks for your time, and Make Mine Marketplace!

Michael Dobosz, Massachusetts

We do have a Mac Raboy article in the works and it's no secret that I'm an enthusiastic fan of his. Sounds like you are too. There are a few of his covers that go far beyond superb comic art and, in my opinion, actually break into the realm of fine art. If you would like to contribute something on this great artist, give me a call. Thanks for taking the time to write!

NEARLY PASSED OUT

Having just returned from the big New York three day show held at the Ramada, I felt compelled to drop you a note. The first thing that I noticed was the near complete drought of high grade Silver-Age material (high grade to this collector means solid VF or better). What was even more disappointing was what looked truly high-grade simply was not. I saw a simply stunning Hawkman #1..., but when I opened it I noticed no fewer than five bleed through marks on the spine where it had been touched up.

When I informed the dealer he said that "he trusted the guy he had bought it from." I then talked to a friend at the show who had seen the book at another New York show and he said "oh, does he still have that book?" Come on guys, look up the word "integrity" in the dictionary and memorize its meaning.

Just about every Marvel or DC key that I saw was either cleaned, restored, or two or three times guide. Every *Showcase* #4 that was for sale by a dealer (a grand total of three) was either color touched (in a big way) or had undergone major restoration. After looking at a couple *X-Men* #1's, and *Avenger* #4's, I nearly passed out from the chemical fumes that were used to clean them (yes, this is a slight exaggeration). I don't mean to sound so sarcastic, but some of the dealers really should be more... forthright with the collector. The dealer should realize that if a collector is willing to pay a premium for a high grade book, then chances are that he will be able to tell a restoration or cleaning job, and if this is not made clear from the start, that dealer should be reported to the promoter.

The Rolex/briefcase/business suite crowd was in major force. It is interesting to see these people with gray hair buying issues of Strange Tales featuring Nick Fury. It is equally interesting to see similar people buying stacks of high grade books (not keys) simply because they are high-grade. I think the word is out. Comic books have hit the big-time, and if you want that high grade book... no matter what issue, you had better move.

Once again, thanks for a great mag that never disappoints. Maybe a word from you regarding these creative dealers who will do almost anything for a sale.

Stuart F. Deitcher, Pennsylvania

Can of worms dept., here goes: (1) High grade books are definitely in short supply, and it will only get worse. (2) An Ethical dealer/collector will always disclose restoration if it is known to them. (3) In nearly 30 years of collecting (working with literally hundreds of various dealers), I have personally met only four that I would place clearly in the unethical category. I have found the vast majority to be honest. (4) Definitely report any unethical behavior witnessed at a show to the promoter and follow it up with a letter. Verbal complaints not accompanied by a letter aren't worth the paper they are written on. (5) Since you are a doctor, Stu, you probably know better than to inhale the carbon tetrachloride fumes too deeply when examining a comic book that has been "dry cleaned" (just kidding). (6) The Rolex/briefcase/business suite crowd is putting additional demand pressure on better material of late. There is both a good and bad side to this trend. I think you are right though, comic book collecting "has hit the big-time". (7) your letters never disappoint either, thanks for writing.

A FEW NUNS

Shel Dorf's vintage interview with Bill Gaines was quite revealing. I wish it could have been longer. I also "stuffed" my old MADs under my shirt to sneak them into school. A few nuns probably still have the copies they confiscated from me. Your letter from the editor really hit home with me. I thank you for the personal perspective. MAD forever!

Gerry Bowen, Arizona

And MAD for keeps!

MORE KEY ISSUE BLUES

Here are some thoughts on a few subjects... Adventures Into Weird Words, Profiles, Comics On The Couch, scarcity index, I enjoy every issue cover to cover. I would like to see more diversity in each issue, instead of several articles on one subject in the same issue. I do need a break from Silver Age DC from time to time. More Marvel, Fawcett, or little discussed DC. such as Action 20-30 or Batman 20-50, etc.... The articles on Brave and the Bold, Centaur, Crime comics, first 1,000 comics, Alex Schomburg and

continued on page 74

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Continued from page 72

Creig Flessel are perfect examples of little discussed subjects.

Key Issues (they seem to have gotten completely out of hand)... Every issue is a key for some reason. Amazing Spider-Man is a good example of a title with numerous individual issues that are not broken out, but could be called keys. e.g. #7 – 2nd Vulture, #11 – 2nd Doc Ock, and 1st two part story, #12 – 3rd Doc Ock, Spidey un-masked on cover and in story, #18 –4th Sandman, Spidey fights no one and cameo appearances by Kraven, Goblin, Vulture, Avengers, F.F., Doc Ock and D.D. and check this one out... Annual #1 Square bound with: 2nd Mysterio, 2nd Kraven, 3rd Sandman, 3rd Electro, 3rd Vulture, 4th Doc Ock, with cameos by Thor, F.F., Dr. Strange, Giant-Man, Wasp, X-Men, Captain America, Iron-Man AND retells origin with a white cover to boot !!!

Now do I think the above books are undiscovered keys ? Not necessarily. I think every book is an undiscovered key in its own way. Publishers must make each successive issue different from the last in order to sell the product. If Spidey battled the Lizard for every issue, things would be pretty boring. I think my main gripe with keys is that everyone seems to push the keys only. They seem to come out of the woodwork at conventions. I can't count the times I've asked dealers for a *Spidey* #7 only to have the dealer say "oh, I didn't bring that. But, I do have three #14's."

Robert Fornesi, California

CBM tries for diversity in some issues and a topical approach with others. Since all our articles are donated by collectors, arranging and planning them often presents a bit of a challenge. We are working very hard to present an assortment of material and my hope is that our readers find something of interest in each issue. The recent emphasis on DC Silver Age is a direct reflection of the market right now, but your feedback is well taken, and we'll work harder for more variation. I share your view of "key-book-itis". I chuckle when I remember that once in my youth I loudly proclaimed to my brother that, in my opinion, EVERY issue of Mystery In Space from 53 through 90 was most certainly a key issue, for one reason or another. I feel we all have a tendency to want others to appreciate and revere the material that we love most. Since a good comic book series quite literally has "key events" in nearly every issue, it's possible that researchers and collectors have been a little over enthusiastic about their discoveries of "keys", me included. In that regard, I guess I just love and appreciate my favorite titles, historical eras, publishing companies, and characters so much, that I'm sure I'll just "bust" if I can't share it with other collectors. As a matter of fact, That's kind of the idea behind CBM, a place where we can all share our interests and concerns about this hobby. Thanks for sharing some of yours.

TOUGH ACT TO FOLLOW

I used to think CBM #5 was your best cover to date, but I'm now voting for the cover to CBM #16 as your best yet. It is going to be a tough act to follow. A loyal CBMer

John L. Lester, Illinois

All the credit for cover design goes to Joe Sikoryak, artistic genius 'par excellence'. I also thought the cover to #16 was one of the best yet.

TUROK MISCONSTRUED

Thanks for the job you did on my Turok article in CBM #16... I thought you handled it superbly.

I would like to draw attention to one sentence that may have been misconstrued. Under "Publication Trivia" the fifth paragraph left the impression that the cover price was done away with for issue #82. It should have said that subscriptions were no longer offered for #82 as a likely prelude to a cover price increase from 15¢ to 20¢.

I loved all the stuff about Bill Gaines. It is truly the end of an era.

I also agree with your readers that your magazine gets better with every issue. Keep up the good work.

Gregory A Wasko, Vancouver, B.C.

We got quite a bit of mail from other Turok fans. Turns out there were a lot of collectors out there just waiting for someone to write about this popular title. Well Greg, what have you got planned for an encore?

FF HAS LONG BEEN MY FAVORITE...

I haven't written to you in a few months, so I thought I'd drop you a line. First off, how do I tell when my subscription is running out? I don't see any info on the mailing label, and I don't want to miss an issue. Do you contact us or what? Another item is that I just moved. Please update your mailing files. My new address is listed above. Please start with issue #17 at the new address. It sure is hard to believe that you are already up to 16 issues! Time sure does fly.

I received issue #16 yesterday. As soon as I opened the white envelope and saw the wonderful Kirby covers to the Fantastic Four issues, I couldn't help but smile. The FF has long been my favorite Marvel title. This is the comic that got me into collecting way back in the mid-'60s.

I was about eight years old, and it was about 1967 when I first read some beat-up FF's. These were around issues 40 to 60. This was the first time I really read a Marvel super-hero comic from start to finish. Before this, I only read humor or DC comics, which seemed easier to read with less words and simpler plots. However, as I started to piece together the Marvel Universe of the late '60s, I found I needed to read all of the titles to fully understand what was going on. I loved the crossovers and the 2-part stories. It was the beginning of a long (25 years), and enjoyable hobby.

Well, a lot has happened since those days. I no longer read new comics. I collect mostly DC Silver comics now. I don't have near enough time to re-read my favorites. I'm married and own a business. Etc, etc., etc. However, seeing your cover, and then reading the article brought back a wonderful feeling of my youth. I could almost smell the wonderful scent of old comic books, stacked to the ceiling, like they used to be at the comic stores in San Francisco in the early '70s. Nowadays, everything is sealed in plastic, no more smells!

Regarding the article itself, I found it interesting and fun to read. I only wish it were longer. I loved Eric Andresen's piece on Price Guide #1. I have been waiting for something like this for some time. I have guides #3 to the present, but always wondered what the first two were like. I'm hoping for more articles about the early days of collecting and fandom. Especially the period 1960 to 1970.

Before I go, let me say that your magazine gets better and better every month. I love the new

covers, articles, etc. I'm sure your sales must be growing every month. Here in the Sacramento area, it seems that a lot of comic shops don't carry the magazine. When I ask why, they say they don't have a large Silver Age client base. Maybe they don't have the clients because they don't carry support material, like your magazine or many Silver Age comics.

Oh well, I'd prefer it if everybody kept on collecting the newer stuff for a little while longer so I can finish up my collection. I still can't see spending $1.50 or more for a new comic when I can get a great reading copy of a really fun Silver Age title for the same price. My collection is meant to be read, not stored untouched for a century!

Well, I have to run. Thanks again for giving me two or three hours a month to go back to being a kid.

Mike Rivera, California

I have to admit it would help us out if more shops carried our magazine. Quite literally dozens of the hundreds of shops around the world that do carry CBM have communicated to me that they do use the magazine to educate younger/newer collectors about older material. But even more exciting was walking into a Waldenbooks store the other day and finding CBM right there on the comic rack! What a thrill! And the number of new readers that have discovered us via the newsstand has been nothing short of phenomenal. Many have indicated that we are their only contact with fandom. My thanks to all of you CBM supporters, both new and old. And wait till you see what's coming up in future issues. I can hardly wait...

CREIG FLESSEL WRITES

Enclosed is a photo of the current inhabitant of my carcus, lest your readers think that I'm the young guy with hair and teeth as lavishly displayed in CBM #15. May I request a few more copies of #15 for admiring children and friends. Looking forward to seeing you in August.

Creig Flessel

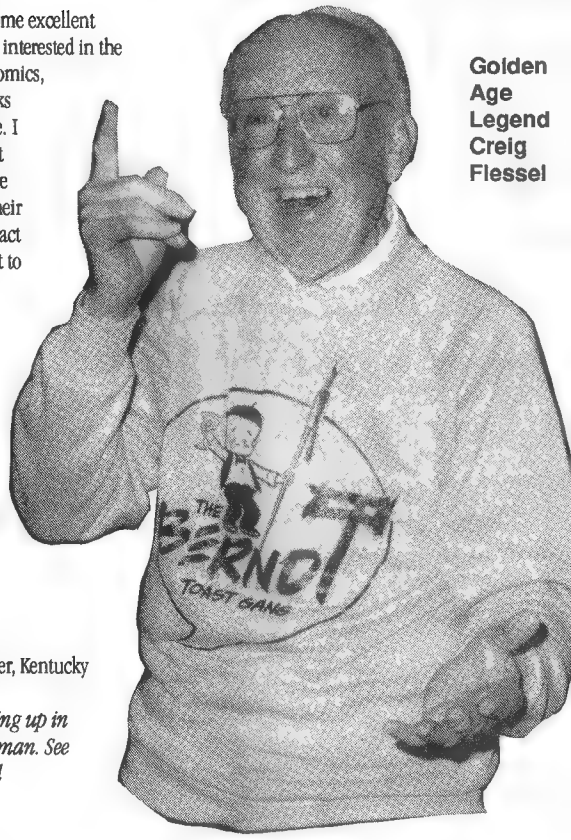
A MAN WHO ENJOYED WHAT HE WAS DOING!

I really love what you're doing in CBM. The article by Erik Andresen on the First 1,000 Comic Books (CBM #13) had some excellent information. As you know, I am interested in the non-reprint issues of Popular Comics, as well as the early Feature Books which Erik included in his piece. I was especially interested in what Erik had to say about the relative scarcity of these older comics, their historical importance, and the fact that collectors should not expect to get copies of them in the same condition one would expect in later comics.

I also wanted to let you know how great the two pieces on Golden Age artist Creig Flessel in CBM #15 were. Considering the great photo portrait of Flessel on the cover.... Mr. Flessel certainly looks like a man who enjoyed what he was doing! Best Regards.

Harry Miller, Kentucky

Harry has a great article coming up in an upcoming CBM on Funnyman. See the recent photo of Creig Flessel elsewhere in this issue.



Golden Age Legend Creig Flessel

GET 'EM WHILE THEY'RE CHEAP

I would first like to thank you for your extremely interesting and informative publication. It fills a void in comic book literature that no other publication comes close to providing. I would like to share some information concerning first appearances of various characters. Attached is a list of a dozen Marvel Universe characters that I believe have a good opportunity to become very prominent players in the years to come.

1) Firelord, this character has great potential to become "megahot". He is currently a recurring figure in the Guardians of the Galaxy and has a disposition and super powers which will lead to much popularity with current marvelites. He is a former herald of Galactus and has battled such heavyweights as the X-Men, Thor and Spider-Man. Firelord first appeared in *Thor* #225 July 1974 and at $3 in Update #21 is a real catch for you future speculators.

2) Son of Satan S.O.S. is also a sure-fire hit. Demian Hellstrom (S.O.S.) has some of the demonic powers and character traits of his father, which make him a usually heroic, but sometimes ominous, character. He is somewhat similar to Ghost Rider in genre. Damian's dual nature (born of Devil and Human) make him ripe for future success. S.O.S. first appeared in *Marvel Spotlight* #12 October 1973. You had better move fast to snatch it for only $5 in *Update* #21.

3) Quasar, this superstar already has his own regular series but I believe that he has the potential to be as popular as Spider-Man or Punisher. When you consider his vast power, via his Quantum bands, and his dealings in outer space, Quasar is a star ready to be born. Quasar first appeared as Marvel Man in *Captain America* #217 and really cheap at only $3 in the update. Find this one before it leaves the cosmos of your local comic book shop.

Continued from page 75

4) Doc Samson, this has been an important figure in the Hulk's life for a number of years. The Doctor's blend of muscle and brains are sure to make him a smash very soon. Doc Samson first appeared in *Incredible Hulk* #141 and a real bargain at $5 considering the book is over 20 years old.

5) Paladin, a mysterious figure with some pretty technologically advanced gear. He has had appearances in Daredevil and Amazing Spider-Man among others. His first appearance was in *Daredevil* #150 and for only $3 move it or lose it.

6) Shroud, another mysterious figure with vast untapped potential. His dark powers and acrobatic prowess are sure to make him a hit with comic aficionados. He first appeared in Super-Villain Team Up #5 and for just $2 you can't go wrong.

7) Her, just as the name implies she is the female counter-part of "Him" (Warlock). Since Warlock is back, she is sure to be someone to be reckoned with especially with her immense cosmic. "Her" first showed up in *Incredible Hulk Annual* #6 as Paragon but first appeared as "Her" in *Marvel Two-In-One* #61, and at only $1.50 and $1 respectively, get both and cover all the bases.

8) Capt. Britain, the captain is already a stalwart in Excalibur but I believe he is still under-used and will become even more popular in the near future. His first U.S. appearance was in *Marvel Team-up* #65 and at a mere $2.20 in the update, there is little risk investing in this "bloke".

9) She-Hulk, although basically a female counterpart of the Hulk in appearance, the She-Hulk has a very different appeal. She is light-hearted and witty, and with John Byrne controlling the reins, watch for "Shulkie" to make a name for herself in the years to come. She Hulk first emerged in her own book *Savage She-Hulk* #1 February 1980, and for only $3 get it while it is still green.

10) Tigra, Tigra is a unique cat-type person with the potential to become one of Marvel's most well-liked female furies. She is very alluring to the male set in the Marvel universe and has other powers to wow the rest. Tigra first appeared in *Giant-Size Creatures* #1 and for $1.00 this book is the cat's meow.

11) Namorita, Sub-Mariner's little cousin has graduated to a starring role in the hottest new team around. She can't help but grow into a powerful and popular figure. Namorita first appeared in *Sub-Mariner* #50. Hurry and fish up a copy for only $3.30.

12) Machine-Man, M.M. is a sentient robot with all sorts of gimmicks up his computerized sleeve. He has battled the Hulk to a standstill in the past. M.M. first appeared in *2001: A Space Odyssey* #8 when he was known as X-51. Get it for only $1.

The list is a good way of giving CBM readers a chance to pick up some inexpensive first appearances of these characters.

Roger Perez, Florida

CHRISTIE'S AUCTION ANNOUNCED

Christie's, the world's oldest international fine arts auction house, is proud to announce its first Comic Collectibles sale. A driving force in the world of popular culture collectibles, we have helped to create and expand markets which reflect intense interest in these distinctly American items — comic books, comic strip art, animation art, movie memorabilia, comic character toys.

I am pleased to announce that Joe Mannarino, noted authority on comic books and related collectibles, and comic art authority Ron Fernandez, will serve as exclusive consultants to Christie's. This historic auction will feature many rare and important examples of comic books, comic book art and comic strip art. Highlights include one of the finest Frazetta oils, Mastermind/Fighting Man of Mars (est. $70,000 - 90,000), high grade Silver and Golden Age comics including a Detective #27, original Golden Age Simon and Kirby art, and prime Raymond and Foster artwork. The medium will be traced from its spine-tingling roots to its immensely popular present.

The sale is scheduled for Halloween, Saturday, October 31 at Christie's East, 219 East 67th Street in New York City. Consignments are being accepted through August 1. If you have any items you would like us to consider for this sale, or questions about the comic collectibles market in general, please call Christie's Collectibles Department at 212-606-0543, or Joe Mannarino at 201-652-1305. To order a catalogue, contact Christie's Publications Department at 718-784-1480; please refer to sale number 7357.

We look forward to working with fandom in the future, and hope your readers will participate in this exciting event. Sincerely,

Joshua M. Arfer, New York

Thanks for the info Mr. Arfer. The AACBC is providing Grading committees for both the Sotheby's and Christies Auctions this year. If you would like to add your name to the already growing membership who supports Ethical Standards in the buying, selling, and trading of comic books, please send $12 and join the American Association Of Comic Book Collectors, c/o PO Box 180534, Coronado, CA 92178. Say Joe Mannarino, how noted is noted?

SKY ROADS ORIGINALS BY RUSSELL KEATON?

Many thanks for sending me issue #15 of Comic Book Marketplace. I really enjoyed reading The Rack article, by my pal Don Phelps. I'm looking forward to reading the rest of your magazine while I'm working on an article for Don Thompson at CBG. This was the first I had heard of your publication, which Don told me is quite good. The local comics shop, Fantasy Kingdom only orders two copies. One for the owner and one for a customer.

I also write a column of news for our Comic Art Professional Society (CAPS) monthly newsletter.

Will you be working on the Sotheby's comic auction that I heard will take place later this year? You did a hell of a nice job on the last one.

If possible, could you give me a rough estimate of the value of Sky Roads originals by Russell Keaton from the late thirties? I have a few in my collection, but no idea if they are worth anything.

I just attended the recent Howard Lowery auction of the first part of the Murray Harris collection, and was lucky enough to get a Casey Ruggles Sunday page by Warren Tuffs for $500. when no one else bid on it! I've never seen much Tuffs art for sale, and really expected it to sell for a much higher price. Thanks for your help.

Ed McGeean, California

Well Ed, I must confess I have no idea what the value of a Keaton original is, but I'm sure some of the original art buffs that read and advertise in CBM might know. How about it

guys? And give my personal thanks to Don Thompson, Co-Editor of The Comic Buyers Guide, for the nice recommend. I look forward, Ed, to reading your article in CBG

CONTARINO IN ITALY?

We are the editorial staff behind an Italian fan-magazine called MSN, which stands for Marvel Series Notiziario. Despite our peculiar name, we are interested in all comics' genres. In particular we are trying to cover the Italian, English, and American production. I, myself, will start soon a collaboration as an Associate Editor with the American fan-magazine Comics Interview, providing for them interviews with Italian comic authors.

We read Mr. Contarino's article in The Comic Book Marketplace #5 and found it very interesting and illuminating. As true Marvel-fans, we share all your opinions and we'd like to put it in our magazine, to let the Italian fans know a little more about the American fandom situation and about the "wrong" Marvel editorial policy. It would be a wonderful thing if you would write something about the same topics expressly for us. However, we'll be happy to simply translate your CBM article.

Hoping in your affirmative and prompt answer, we wish this will be the start of a new friendship. Thank you very much! Sincerely Yours For MSN editorial staff.

Cloudio Piocinini, Modena, Italy

Please feel free to reprint the article from CBM #5. I'm still wondering how one of our scarcest issues made it all the way to Italy?! You realize of course that your nice letter is going to increase the cranial size of ole Doc Contarino's head about 78.6%! I don't know Keith... do you think that southern Europe is ready for "Paisano Contarino"?

BEACON OF LIGHT

With regard to your publication, I came across it by accident today and couldn't believe that such a wonderful beacon of light could exist for those of us who find comics of today totally uninspiring (not to mention just plain ugly).

Would you consider publishing an article on the two 1965 issues of *Showcase* which revived the Golden Age Hourman and Doctor Fate? I have collected comics since the 1960's and also have an interest in Golden Age DC superhero titles. I feel that a discussion of the aforementioned issues would be of great interest to your readers. Thank you.

C. Ikehara, New York

I consider the two issues you mention "beacons of light" in comic history. Would you care to write about them?

FF PRAISE

Any chance of getting Guy Budziac to do another article? His FF contributuion was my favorite so far. I've been reading CBM since #8. I also enjoyed the small Joe Sikoryak article (insert) on Kirby.

One more thing. Fandom Flashbacks is really great also.

Evan McDonald, Utah

We got quite a bit of mail and phone calls praising the FF articles. Bravo guys!

DESPERATELY SEEKING #2

I really enjoyed a price guide for price guides in Issue #16. I'm feeling very glad that I didn't let my mother throw out all my old price guides. I've been desperately searching for a high grade copy of the the Hardback #2 and #3 for several years now without success. Now I know why. I think it would be interesting to track down a list of everyone who owns them and conditions. It shouldn't be very hard if there are so few of them. Does anyone know exactly how many were printed?

Those Turok covers are FABULOUS! I use to dismiss most Dell material, but Mr. Wasko's article has really kindled my interest. Do you have other Dell articles planned? I hope so.

Please tell John Mlachnik, that I agree with his "prediction" about rarity and its relationship to value.

All in all, CBM #16 was a fine read, or should I say Near Mint!

William Comer, Washington D.C.

According to Bob Overstreet, only 75 of the HB#2 were printed. We have a couple of Dell articles planned, but we could sure use a few more. I was also quite enthralled with the Turok covers. I guess now we are both on a "hopper" and "honker" hunt since the Turok article.

BUCK AND DIPPY

I love all the attention paid lately to the old Atlas line by you and your contributors. Years ago, as my own collection of Marvel Silver Age books neared completion, those great old Kirby monster covers from *Tales to Astonish, Journey Into Mystery*, etc., started calling to me. These naturally led to the great pre-code horror stuff, and from there into the more obscure Atlas titles.

Do you have any plans to highlight the great breadth of product line that Atlas achieved during the fabulous 50's? Every genre imaginable is represented by the old Globe. I have discovered wonderful Westerns, Jungle Girls, Crime & Police comics, Romance, Satire/Parody, Teenage, etc. Atlas even went so far as to produce a comic about popular singers of the day and even Bible stories! There was a huge variety of titles produced which a lot of collectors may not be aware of.

Years ago, I would have loved to have had access to a basic introductory article describing what Atlas did and when, just to whet my appetite and kick off my searching. A lot of these old gems are still tucked away in "Other" or "Misc." bins, not often in high grade but very affordable. Wolverton, Maneely, Everett, Toth, DeCarlo, Heath, Goldberg, Kurtzman, Severin, and others graced the period with 5-page pieces of history, some of which have some fascinating direct ties to what became the Marvel Universe.

If no one volunteers, I would be honored and happy to put together an article for the collector who is looking for that introduction to the non-horror output of Atlas. "The Other Atlas" could be in installments, or a brief overview, but should be chock full of cover illustrations. I am able to supply very high quality b&w photocopies of some classic Atlas covers, which I believe would be essential to this kind of article. I would represent the viewpoint of a Silver Age Marvel collector looking back through particular ties-that-bind. Sgt. Fury had pre-code predecessors like Combat Kelly, Millie the Model, the running gag of the Marvel letters page had many neighbors like Nellie the Nurse and Sherry the Showgirl. Not Brand Echh was done before, but as three titles at once, *Crazy, Wild*, and

Riot. There are many more examples that would interest your readers.

Keep this in mind — historical perspective with a focus on enjoying the stories and art. As a collector, I got so excited when I found *Dippy Duck* #1 just a few weeks ago. My excitement peaked when I read the thing and discovered page after page of terrible puns and hilariously funny gags, and cover-to-cover Joe Maneely funny-animal art. In VG, it cost me $1. Now if I could only find that darn *Buck Duck*.

Your publication is known for the high level of enjoyment that is shared each month about the Gold and Silver Age. At age 33, I've managed to enjoy the hobby and the hunting, the reading and research, and your magazine captures that flavor perfectly. Keep up the high standards.

Stephen Combs, Ohio

Sounds like we have a lot in common Steve. I also recently rejoiced when Steven Fishler sold me copies of both Buck Duck #1 and Dippy Duck #1. SSSSHHHH... don't tell any one we collect these things, it could be quite embarrassing! It'll be our little secret. OK? And you're on for an article! Thanks!

We have received a number of letters over that last several months from comic book collecting couples like yourselves. Thank you for your very kind comments. I think people can tell when a person writes from the heart. We won't stop... if you won't stop.

A FEW MINOR CORRECTIONS

All personal involvement aside, CBM #16 may prove to be a landmark issue. The eye appeal of the cover is considerable...

About my article, please note an inadvertent reference is made to FF #39 when the book pictured is, in fact, FF #52. Also, on the second page of the article it should read that the Lee & Kirby team "would remain at work on the FF past its' 100th issue". Additionally, in my synopsis of FF #48 - #50, it should read "the Surfer decides he likes us...".

Nonetheless, the new issue looks great and is, as always, a pleasure to read from cover to cover. When you take into account just how much attention comic books are receiving from the media these days, one can't help but think that CBM couldn't have arrived at a better time. Long live CBM.

Guy Miles Budziak, Michigan

PLEASE DON'T STOP

Your coverage of Bill Gaines' passing was the best of any publication. While others concentrated on the same old stuff, your Fanzine expressed the feelings of many of us fans quite beautifully. It is so obvious with every issue that your contributors really care about the material they write about. CBM is without equal! Please don't stop! Two loyal readers. PS We saw your magazine at a bookstore. The CBM "family" of readers must really be growing now.

Margaret & James Van Valkenburg, Florida

BASKET CASE

I hate your magazine. Hate it, hate it, HATE IT!!! And I'll tell you why. Every time I read CBM (especially Pat Calhoun's column), I find out about more stuff I want to collect.

So stop it! Right Now! My bicycle basket just won't hold any more comics!

Brad Post, Delaware

You just need a bigger basket Brad... and we need more space for letters. Thanks to the many many others who took the time to write, your letters were terrific. See you next issue, same Bat time, same Bat channel! Until then, Happy collecting. Send your cards and letters to:

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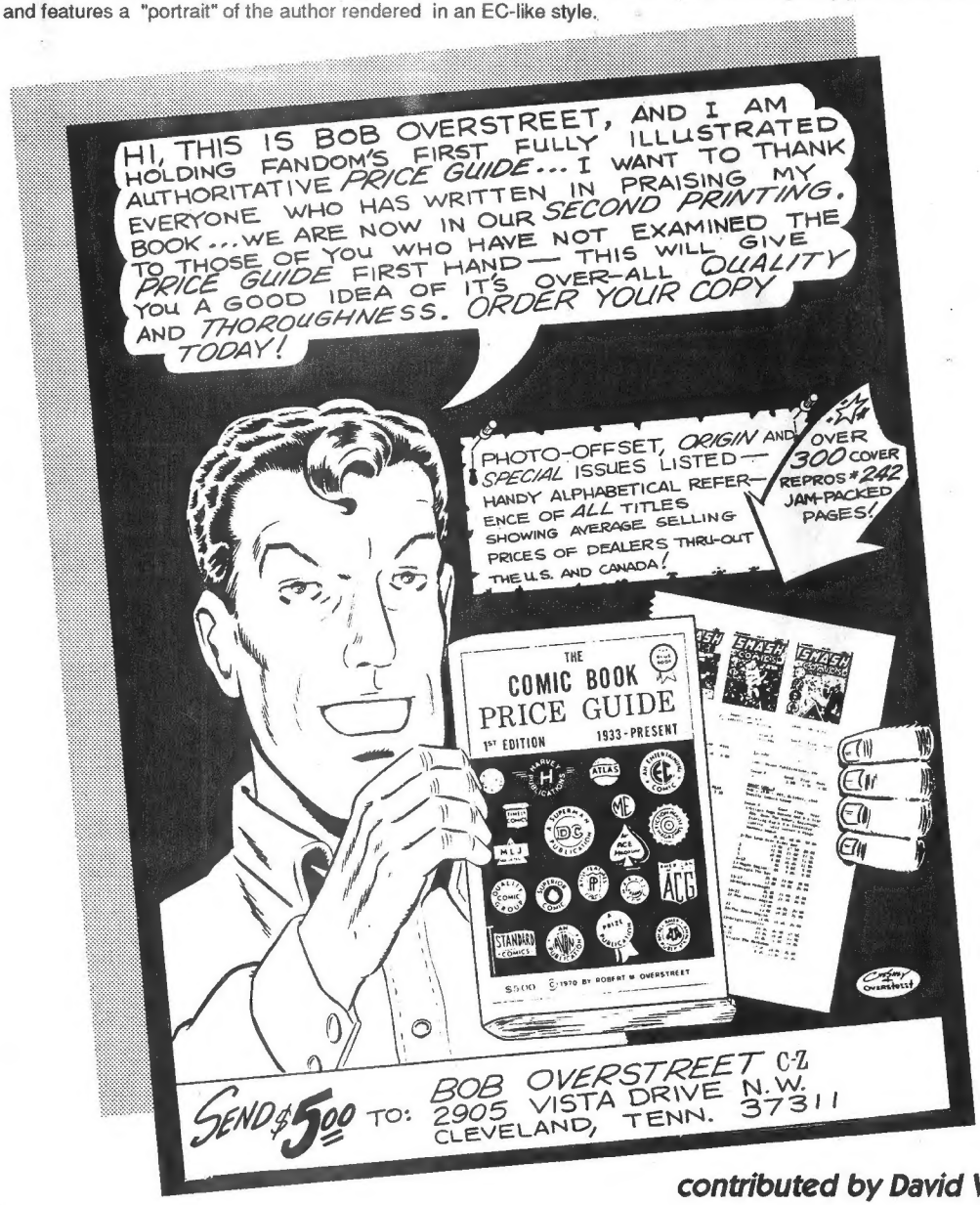
Fandom Flashbacks

This month CBM Fandom Flashbacks looks back to the fall of 1971. Below is an early ad for the first edition of the *Overstreet Comic Book Price Guide* (Blue cover, second printing). The interesting slice of fandom history was originally published in several fan publications and features a "portrait" of the author rendered in an EC-like style.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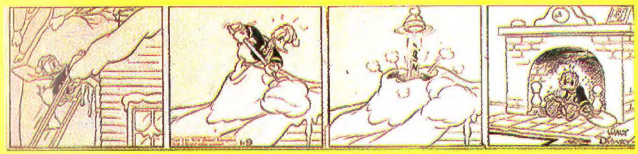

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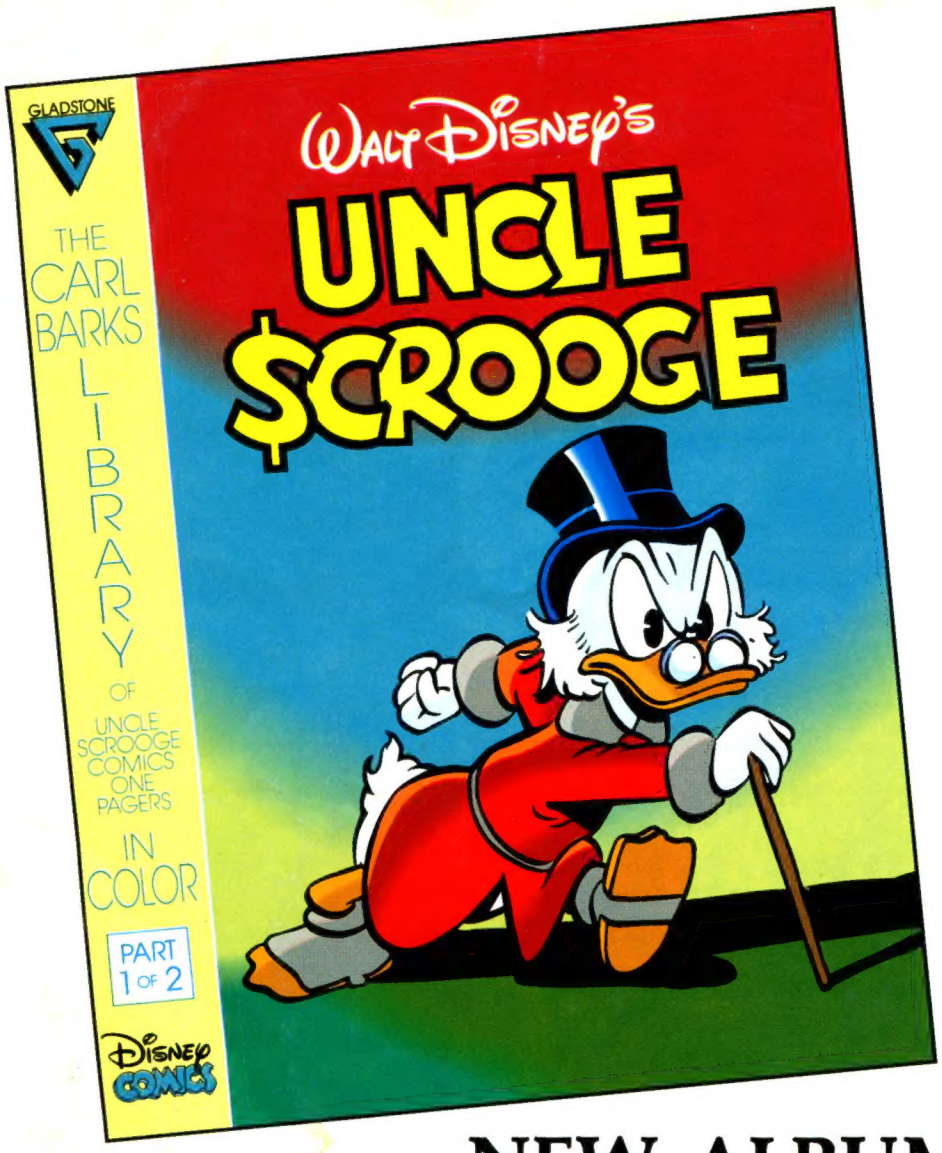

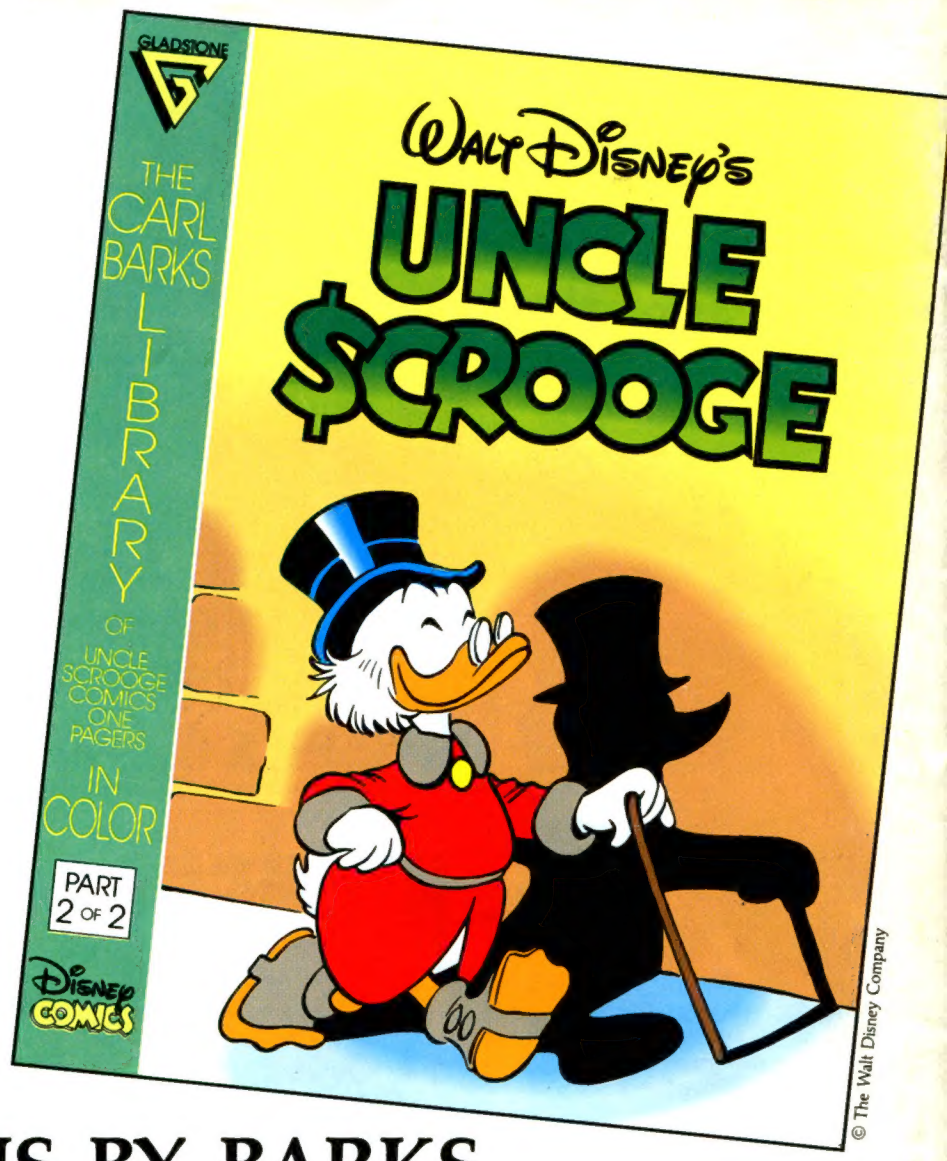
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THE CARL BARKS LIBRARY OF UNCLE SCROOGE COMICS ONE PAGERS IN COLOR
PART 2 OF 2
Disney COMICS
Walt Disney's
UNCLE $CROOGE
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NEW ALBUMS BY BARKS

In conjunction with our regular album series, the **Carl Barks Library of Walt Disney's Comics and Stories in Color**, we are proud to present two companion albums collecting all of the one-page gags produced by Carl Barks for the **Uncle Scrooge** comic book. While largely overshadowed by Barks' legendary longer tales, these short works nevertheless display the Duck Man's phenomenal wit and imagination in quick, brilliant bursts. It is here that you experience the full range of Scrooge's eccentricities, and get tantalizing glimpses into the day-to-day workings of the mind of the world's richest duck as he pursues one of the great defining goals of his life—saving a buck.

As with the regular album series, the material is reproduced with brand new full computer color and is organized in strict chronological order. There are also appearances by almost every member of the Duck Family, as well as the only appearances of some of the oddball bit players Barks concocted to populate the ducks' world.

The **Carl Barks Library of Uncle Scrooge Comics One Pagers in Color** are the first two volumes in a bi-monthly album series that is currently scheduled to collect Barks' Scrooge one pagers, **Gyro Gearloose** tales, and hard to find stories from the **Firestone** giveaways. This special series is available at your local comic shop, or you may subscribe.

CARL BARKS LIBRARY IN COLOR COMIC ALBUMS

	U.S.	Foreign
☐ **9-issue subscription to bi-monthly special series**	$65.00	$77.00
☐ **6-issue subscription to monthly regular series** (begins with the next issue published)	$50.00	$58.00
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The **Carl Barks Library of Uncle Scrooge Comics One Pagers in Color** No. 1 (above left) features, in chronological order, the one-page gags from **Uncle Scrooge** 1-21. No. 2 (above right) features, in chronological order, the one-page gags from **Uncle Scrooge** 22-61.

Due to the rapid pace of events we regretfully must forego issuing a series of Trading Cards with these albums. However, Trading Cards *are* available with every issue of our regular album series, the *Carl Barks Library of Walt Disney's Comics and Stories in Color*.